# THE NEW YORK MIRROR

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## NYM CRINKLE'S FEUILLETON

**The Fishermen and Hunters Returning to Town—The Trophies Brought in by the Thespian Devotees of Rod and Gun—Asbury Park's Hard-Shell Regulations — Prayerful Preludes of the Bath—A Dim Religious Light at the Branch—The Cool Hints of September—Crinkle Starched and Ironed Out in the Great Moral Laundry of the Jersey Coast.**

The return of the fishermen and hunters, who have got to act, begins to give a high gamey flavor to their metropolitan haunts.

Robson and Crane are so fishy that even in a café you'd think they were playing the two Dromios. They carry strings of black bass over their shoulders when they make calls, and the fish-scales stick to their letters.

Steele Mackaye and Roach came up to the city last week loaded with sword-fish (*xiphias gladius* Mackaye calls the beast). They looked like Cape Cod men with their taupaulins and overalls. They have been harpooning for a fortnight at Block Island. They distributed sword-canes to everybody. "Avast there, my hearty!" says Mackaye when he saw me. "With the wind blowing two points off your biggest nose, and a curling sea, xiphias runs his beak right up to your toasting-fork; he's as gentle as a fawn, as savory as the turbot, and leaves you a handle to remember him by. Take one of these, you lubber, damme!"

There's no resisting this kind of salt sea heartiness. The rude fellow somehow appeals to your better nature and you accept a sword.

But there was something a little overdone in Barrymore's coming up every day to rehearsal with mink-skins and wolf-claws swung over his back, as if Long Branch were a howling wilderness in any other than a hotel sense.

And even Langtry had her nigger toddle after her with a bushel of hard-shell crabs, as if she needed any testimonial to being a sport. And Frank Mayo, lugging a stag's antlers wherever he went, looked to me as if he was slightly afraid people would think he could act since he came back from Manchester and couldn't shoot.

The Union Square Hotel looked like a camp on Monday. Louis Aldrich laid his trout round on all the chairs, and Gayler, who had come down from Mount Carmel with his pickerel, made the front entrance smell like a fish-stand. Matt Morgan, with a game-bag and gun, and Hawley with a ten-foot pole, actually convinced you that Clifton, Staten Island, was a natural preserve where you could catch anything but sardines.

Even J. M. Hill, who had been off for a week shooting soft-shell clams at Montauk, told in sportsman's vernacular how low they were flying this year, and what great sport it was if you used a magazine gun and No. 2 shot.

I have never shot soft-shell clams myself, but I can understand that to the true sportsman there is something exhilarating in the healthy outdoor excitement when the wind is in the east.

I was at Asbury Park not long ago—wanted to drive that ponny of Sydney Armstrong's and see her tame lobsters.

Asbury Park was such a novelty to me that I forgot all about the private lobster bed.

The place is built on the Evangelical Alliance plan. A Methodist foundation and a histrionic cornice. Calvin at the bottom and a sylphide at top.

Hard-shell regulations posted all over and free-and-easy Bohemia paying the expenses.

Actors and flaneurs go there, I think, because it is such a luxury for them to live under restriction for a while. It combines the two extremes of water-cure and the foyer.

To be told by a printed placard that "Modesty on the sea-sand is as great a virtue as modesty in a parlor" must strike some of these reckless visitors with a new sensation; and to be warned that improper attitudes in bathing costumes will subject the culprit of either sex to a reprimand and card of instructions from the ushers on the sand, goes down to the eternal principle of things.

All the time that I stayed there I looked anxiously for improper attitudes, after this invitation—or until I came across another which routed me.

"Gentlemen are reminded that a prurient imagination will be discountenanced on the beach by every means in the power of the director."

I tried my best, in a private conversation with several of the women bathers, to find out what the deuce it all meant. One of them told me it was simply done to make the ladies tie their pantalettes around their ankles.

Another young woman told me confidentially that Asbury Park was a great convenience, for it furnished propriety to the unfortunate people who had never enjoyed the luxury. "It is," said she, "a great card."

It amused me to see Sydney Armstrong going to bathe with a prayer-book under her arm and to see Mantell come there on Sunday and sing "Coronation" and "Greenland's Icy Mountains," as if there was a prize in the air for good behavior.

I think the temple air of Asbury Park has affected all Long Branch more or less. I noticed that Maggie Mitchell has a card in her window which says "God Bless our Home."

It struck me, do you know, as a neat and pretty sentiment, and took me back to those palmy days when our fire laddies in a moment of inspiration resolved never to get beyond the subtle adage, clapped in gold and vermilion on every machine—"We struggle to save."

I noticed that Mrs. Langtry has given up playing her accordeon on Sunday, and Doug Levein, who takes possession of the West End every Summer, has put up a notice on his door, "No tips will be given on the Sabbath hereafter."

I met Keller digging in the sand madly, as if for an idea, and he discussed the Anasthasian Creed with me and asked me if I thought it immoral to bathe with one shoe when you had lost the other in the undertow.

I could see by his face that he had been wrestling with this question for a week.

These things lend a dim religious light to the verandas and tone down the mad excesses of the children's hops.

The Asbury Park management have put a stop to the voluptuous excesses of the women when in the water. Back somersaults have been rigidly frowned down, and tableaux in the water are strictly prohibited.

You know how the rash men and women of society, loosed from the restraining influences of Anthony Comstock, used to reproduce in the still water the faun and satyr of ——. If I can spell Bougoureau's name right without toddling all the way to the Stokes bar room or the Astor Library—I hope I may die in wet flannel. You know how they used to out do the shameful scenes at the Metropolitan Opera House last Winter—when they got into the surf.

All that has been stopped at Asbury Park. Men bathe there now with something of the prim austerity that you see in Larry Barrett's Hamlet, and the women bring to the water the vestal dignity that has made Pauline Hall a frosted joy forever.

That notice on the beach that "unseemly laughter during ablution is discountenanced" and that "Jenks' elastic bathing corsets add personal dignity to cheese-cloth." made me wonder if ablution or absolution were the chief end of water.

I hung round the Branch for four days, hoping to see Langtry bathe. I sneaked down early and stayed down late. Hesperus came out one night and shot a gray beam into the water. I saw it riding on a wave and my soul cried out, "There she is!"

But it was the wrong star, and when a cloud hid it from sight I knew it couldn't be Langtry.

Doug Levein told me that a deputation of women had flung themselves at her and begged her not to bathe

"You'll be sure to do something that we can't do, my dear," they said "You drive; that's nicer!"

Asbury Park is doing excellent work. They have a box office gate where people check their cussedness till they come out, and the chief deacon told me that they wouldn't let Langtry bathe there. "You see," he said, "she'd be sure to bring her arm into contrast with this arm of the sea, and it would depreciate the property. Now, Mrs. Potter we wouldn't object to, but we couldn't get her over before the cool weather set in. 'Bathing trousseau ready next Summer; please bulletin,' was her last cable despatch."

But all these wet joys of Summer are waning.

There's a cool breath in the night air that hints of September. The girls will have to swim in furs in another fortnight and have wood fires on the beach. The peaches of health hang ripe on all the young cheeks. Dolaro is the color of the *Atlantic Monthly*. She reminds you of coffee with cream in it. Effie Ellsler wears the tawny livery. You have to pry under her burnt umber to get at her raw remembrance. The dark rings around Henley's eyes have reached to his ears. Clif Tayleure's nose casts a red shadow. Langtry herself looks like a madonna seen through brown sherry. Harry Lee's back will remind you of a war map, and the butternut dye of Pitou's arms will not wear off in a twelve month.

They'll all be driven in presently by the North wind. Some of them may hug the Autumn out-doors waiting to see if any more new theatres are to be built, and McRankin at Fernside hoary with projects, will perhaps dally with Tarrytown a month later; but the breezy "calls" of incense breathing work begin to be heard in THE MIRROR. I saw Isabelle flying to her old Field in Boston from her new field at Riverbank. She looked like wax-works in the twilight. I saw Joe Arthur riding his horses to pasture between rehearsals.

What a liar Joe is! He says I wrote The Still Alarm.

If he had stayed at Asbury Park this Summer instead of Long Branch, he wouldn't have risen to this sort of humor.

What Joe means is that I wrote it up.

That's another.

You just give me a chance in THE MIRROR next week and see.

But pshaw! Joe's safe. I shall be at Block Island, or on a ledge with my own dear love, or crawling around down there in the wet sand watching for Langtry. What are Still Alarms to me! Even Pauline Hall has lost her coal black charm, and the huddled limbs at the London have no syren grace—writhe they ever so sweetly.

I want to catch sword-fish!

Asbury Park has ruined me.

I feel like a man who has been starched and ironed out in a consistory.

For Asbury Park is a great moral laundry where the soap of propriety erases all the sins of exhibition.

NYM CRINKLE.

RICHARD MANSFIELD.

### Resume of the Stage She.

"The production of She at Niblo's Garden late in October," said Charles Frohman to a MIRROR reporter recently, "will be an original one in many ways. At any rate, there will be sufficient originality to make it exclusive in a measure, and any number of productions of the same story will not conflict with it. The important elements will be the music and the spectacular effects. In Mr. Gillette's adaptation of Haggard's work there will be given extensive scope for the most effective work in this line. The characters that are dramatic are also given singing to do, and there will be a number of weird and vigorous choruses. And yet, despite the great amount of music to be introduced, the dramatic strength of the story will not be affected in any way.

"Mr. Gillette opens the play with the departure of the two Englishmen, Leo and his guardian with their servant, Job, for Africa, to carry out the sacred mission entrusted to them by the will of Leo's father. The first spectacular effect will be the shipwreck scene, with the transformation from the open sea to the sandy deserts. In the second act we see Leo and his companions, who have been washed ashore. The great Niger's Head promontory is seen in the distance. Here the three Englishmen are captured by the Amahaggers, who will be represented by some sixty or seventy men and women. The women will be picturesquely attired, while the men, who will be giants in height and build, will be dressed in lions' skins and tights. Following the scene between the heroes and the leader of the Amahaggers is to be presented the pot-boiling scene, which takes place in a cave, and then is to come one of the strongest scenes in the play—the terrific hand-to hand fight which takes place when the natives' horrible designs on Job are understood.

"The appearance of She will be the next great scene. Prismatic fountains are shown, and there is a break away represented through which She makes her first appearance; where she receives her people, and afterward the Englishmen In this scene there is heard the native chants. Following the departure of the people, She shows her Babboon the vision of the faces in the sea, and the act ends by her singing a song during which she is surrounded by flames of fire. This is a feature introduced by Mr. Gillette.

"In the next act we are shown the Castle of She, where the great queen meets Leo for the first time, and where she denounces Leo's wife and marks her forehead with her fingertips to show her great power. A wonderful effect is introduced in the scene where she burns the body of her former lover, Kallikrates, in the presence of the audience. There are one or two minor scenes, and then the immense rocky pass is shown. Here there is a chorus of ghosts, who come out of the rocks as the Englishmen, accompanied by She, start out for the Fire of Life.

"In the scenes following are shown the great rocks and caves and cliffs over which the party must climb to reach their destination. Then there is a final transformation to the enormous fire which covers the entire stage and is kept burning throughout the scene. Here, during the singing of an unseen chorus, She makes her terrific leap into the Fire of Life, and as the play ends the weird and supernatural change takes place by which She is transformed from the beautiful woman to the decrepid hag. I think the spectacular play, with the great effects introduced by Mr. Gillette, is destined to have a long run."

## At the Theatres.

WALLACK'S THEATRE—BELLMAN.

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| Carl Bellman | Hubert Wilke |
| Niels Elvegaard | De Wolf Hopper |
| Otto Funk | Harry Macdonough |
| Clausen Stein | J. De Angelis |
| Colonel Kolmodin | Charles W. Dungan |
| Count Blasedruff | Herbert A. Cripps |
| Countess Ulla | Marion Manola |
| Tronda | Laura Joyce-Bell |
| Karin | Josephine Knapp |

Musically speaking, Bellman, produced for the first time in this country on Monday night at Wallack's by the McCaull company, is worthy of all praise; dramatically it is not. The score is not so "catchy" as either Boccaccio or Fatinitza, its predecesssors, and for that reason its popularity may not be so great; but the music in some respects is of a decidedly higher order than Franz von Suppe has yet composed for an operette. One or two of the numbers are conspicuous for original melodic charm, and the *finale* of the second act reaches to a point of excellence that suggests grand opera. In the song of the Laplanders and the chorus of the soldiers, which also occur in this act, there is quaint characteristicness, while in the duet of the gunpowder-makers in Act One the quality of genuine humor is brought into play. There are two lovely *romanzas*, and the minor numbers give a graceful and rhythmic landscape to the piece. Suppe's style is superior to that of contemporary opera comique writers. His work, like that of Sullivan—to whom in no other way does he bear the slightest resemblance—impresses us with the idea that we are enjoying the pastimes of a master. He always gives a background of power, an indication of reserved resources, and there is no evidence of affectation, effort or strain. It is because the music of Bellman is so much better than the music of the average comic opera of to-day that we fear it will not meet with the full measure of success and popularity that it so richly deserves. The public seems to prefer trashy music in this class of entertainment—music of the cheap and jingling sort that adapts itself easily to the lips of the whistler and the barrel of the organ-grinder. But if Bellman baffles the labial contortionist and excites the contempt of the swarthy street musician, it will at least receive the praises and blessings of every cultivated person that demands, even in comic opera, to be regaled with real music of the sort that commands respect.

But Suppe's score, unfortunately, is wed to one of the worst books that has come within the range of our somewhat extensive experience. It is witless, stupid and mixed up at every point. The original libretto by Zell and West has presumably been spoiled in the Englishing, for it is quite certain that in its present confused shape Bellman would not be tolerated for an instant on the Vienna stage. No doubt the gentlemen who are responsible for the adaptation have mulled, mauled and mutilated the piece almost beyond recognition. The plot has been tampered with to such an extent that it may truly be said there is now no plot at all which the clearest-minded observer can discover. The story is without continuity, and just what it is all about is one of those things that Dundreary used to say "no fellow can find out." Moreover, the piece has been sprinkled with gags to an unlimited degree—gags that have neither rhyme nor reason, and at which the vulgar element in the audience laugh solely because of their absolute and utter incongruity. When we go to see comic opera we want to see it and not an *olla podrida* of burlesque and variety tricks. It is the fashion, we know, to coarsen and pervert these works, to corrupt them with local slang and boisterous horseplay, but we cannot see how any friend of the stage can give it sanction. The manager and the actor alike support their prevalent vulgarisms in comic opera on the ground that they "go." Would not a legitimate production "go", too, if one were presented? It is wrong to maintain that the public will not appreciate artistic work, because the public has no had the opportunity to see it in this field of amusement. On Monday night the spectators laughed loudly at Mr. Hopper's rough-and tumble antics and his poker gags, but the real comic feature of the performance, and the one that excited the greatest mirth and applause, was the deliciously amusing and entirely legitimate duo of the powder-makers—an achievement that was in the true comic opera spirit and the cleverest thing in its way since the advent long ago of the Gensd'armes in Genevieve de Brabant. Here is the true function of the comic opera comedian strikingly illustrated.

The operetta is admirably staged. The scenery is picturesque and capitally painted by Messrs. Goatcher and Clare. The storm effect in Act Two is quite a triumph in realism, the spectacle of a dark and hurtling sky being startlingly produced by the skilful use of lights and shadows. The Swedish and Lapp costumes are pretty and novel to our stage There is not much in the way of female exhibition, as the period does not permit of it; but for this we ar not ungrateful, since a respite from this kind of display possesses the element of newness.

Mr. Wilke, whose fine voice is a mixture of baritone and tenor, looked most poetic and handsome as the hero. His singing was marked by his usual intelligent phrasing and feeling, and in the love-song to Ulla he exhibited a degree of passion that would melt a stonier heart than that of the masquerading Swedish countess Mr. Wilke and Miss Manola gave the Laplander duet and dance with a drowsy quaintness that "took" immensely and secured some encores. Miss Manola, with her petite figure and pretty, if inexpressive face, was a comely Ulla. She sang rather monotonously, but at times invested the part with expression and power. Her clear, strong voice was heard advantageously in some of the concerted pieces. Mr. Hopper's make-up was quite a revelation, and there was considerable humor in his portrayal of the old herring dealer. But Mr. Hopper was not altogether happy in the part, and we have seen him to much better advantage. Some of his interpolated lines and "business" were disgusting. There may be some vestige of fun left in such stale variety tricks as wiping from his brow some torpedoes in lieu of perspiration and cracking the same upon the stage; there may be an enormous suggestion of humor in squirting a siphon of seltzer from the region of his waist coat; there may be excruciating fun in the idea of detaching a crab like Rider Haggard's from the seat of his breeches after an involuntary bath in the sea; and there may be wit as well as anachronism in a Swede of one hundred years ago sagely remarking that romance "never buttered bread nor opened a jack-pot"—but it all depends on the way you look at it.

The chief hit was made by Messrs. Macdonough and De Angelis, who were really very clever and amusing as Funk and Stein. Their duet, to which we have already alluded, was convulsively funny. For their business as the Lapp and the bear, later, not so much can be said. Laura Joyce-Bell was excellent as the shrewish spouse of Elvegaard, and her rich voice has lost none of its depth and purity. Miss Knapp sang and acted nicely in the small part of Karin, while Messrs. Dungan and Cripps in small roles were satisfactory. The orchestra under Herr Nowak was adequate, but the man who manipulates the kettle drums and cymbals should be suppressed Several times he succeeded in completely drowning the rest of the instruments and the voices of the principals and chorus into the bargain. The latter were well-trained, and in the brilliant *finale* of the second act they developed unexpected power.

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TONY PASTOR'S THEATRE—A GRASS WIDOW.

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|---|---|
| Septimus Ruffles | Julius Kahn |
| Harry Tresham | Percy Sage |
| Septimus Paw | Frank Willard |
| Connor Powers | Charles T. Vincent |
| Lillian Ruffles | Susie Russell |
| Mrs. Letitia Barnes | Mrs. E. L. Fernandez |
| Polly Slam | Jessie Williams |
| Erasmus Spook | Owen Westford |

If Charles T. Vincent's comedy, A Grass Widow, had been produced at an up town theatre, with a little bit better cast, and the slangy, vulgar lines of the soubrette eliminated, it would have commanded more attention and been more favorably received by the local press. The tone of the notices show that few of the critics sat it out. A Grass Widow is something on the order of Confusion, minus the baby and the dog. The complications leading to ludicrous situations are well worked up, and the curtains descend to hearty and unconstrained laughter.

Septimus Ruffles is an old crank whose hobby is gathering relics of the antique. His daughter Lillian is in love with Harry Tresham, who is somewhat of a scapegrace. Mrs. Letitia Barnes, a grass widow, appears on the scene. Ruffles becomes smitten with her? Through a miscarriage of missives, the widow comes to believe that Tresham is enamoured of her Lillian believes her lover is false. Old Ruffles does not know of his daughter's attachment, and thinks Tresham is his rival for the hand of the widow. The confusion is made worse confounded by the appearance of another crank, Erasmus Spook, on the scene. He turns out to be the husband of the grass widow.

As Erasmus Spook, the lunatic spiritualist, Owen Westford made the hit of the piece. His make-up was somewhat Irvingesque, and he sometimes fell into the stride and vocal tone of the English actor. His constant "We will now have another seance" was convulsively funny. After these words he would go into shivers, his hands would tremble, his eyes close, and he would fall back into a chair stiff as a poker. He goes through a dozen of these spasms during the evening, and with each succeeding convulsion the convulsion of the audience increases. His fervent embrace and kiss of the "believers" was also extravagantly funny in its constant iteration. The author, Mr. Vincent, contented himself with the conventional part of an Irish servant, which was not very prominent, and withal not overdone. Percy Sage did very well as Harry Tresham, the lover. Frank Willard was fairly good as Septimus Paw, a lawyer, and sort of mutual friend. Susie Russell was charming as Lillian Ruffles, and her singing was received with much favor, especially her rendering of one of Moore's ballads. Mrs. E. L. Fernandez was overweighted—badly overweighted—with the part of Mrs. Letitia Barnes, the grass widow. Her voice reminded one of the "simple village maiden" in Adonis. While she was self possessed, her acting was decidedly awkward. The part calls for an actress of some spirit and bounce. Mrs Fernandez lacks these qualities, and therefore her performance falls very flat Jennie Williams played Polly Slam, a domestic, with a great deal of dash. She is a pretty girl, and knows it. A fault with her performance is that too much slang is put in her mouth. Her lines fairly reek with this vulgarity at times.

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That bustling comedy, The Highest Bidder, was revived at the Lyceum Theatre on Monday night. The audience could not be called either large or brilliant, but with more propitious weather both terms might have been applied. However, it was an intelligent audience, and that means a deal to the player, whatever view the manager in front may take. Almost every point was quickly grasped. The few serious bits were a pleasant relief to aching sides. Of course young Edward Sothern, whom this comedy has brought to the front as a star, in the role of Jack Hammerton, the auctioneer, was given a rousing welcome. After the auction scene the company was curtained repeatedly, and at the last call of said pet the central figure—the son of his father—stood alone and bowed before a hurricane of plaudits. The new-comers in the cast are Henry DeMille, as Sir Muffin Struggles; Sam Sothern, as Frank Wiggins, the auction clerk; Fanny Addison, as Mrs. Honiton Lacy, and Kittie Wilson as her daughter Louisa. To say the least, Mr. DeMille presented an odd appearance. To say more, he is a poor substitute for the actor who played in the original cast. Mr. DeMille's performance lacked life. Fanny Addison's Mrs. Honiton Lacy was a great improvement upon her predecessor. Miss Addison is a well-trained actress. The word "breezy" fits the performance of the match making widow exactly. Blonde Kittie Wilson succeeds brunette Vida Croly as Louisa Miss Wilson's hair was worn in a style that made her whole appearance suggest one of those big dolls on view in Macy's window. However she gave a lively performance of a not very prominent part. When Sam Sothern lopsidedly swung in as Frank Wiggins, he was not at once recognized, but eleven seconds later some old stager, recognizing in his legs his Sothern blood, started a little reception Thereafter Frank Wiggins was not particularly noticeable. Still, this younger Sothern played his part well—a part that presents temptations to overdo. It was thoroughly unconventional, and therein possessed a certain charm.

Testy but big-hearted, brusque but unctuous old Bonham Cheviot, as represented in the person of W. J. LeMoyne, still holds a warm place with Lyceum audiences. He was given a hearty reception. J. W. Pigott and Herbert and Belle Archer were not forgotten. Sir Evelyn Graine (Mr. Archer) continues to worry the young auctioneer with sneering remarks as to his connection with "shop" and "trade" Miss Archer gives the same quiet, pleasing performance of Rose Thornhill, and Mr. Pigott is sad and precise as ever as the melancholy Papa Thornhill. Walter Bellows still gives his hungry, Apothecary-like performance of the servant Joseph. Young Eugene Sanger, the District Messenger, delivered messages at certain points in the play. He is a manly little fellow, and his debut may be set down as successful. He did his work without the least sign of nervousness, even when the applause started up at his first entrance.

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The noisy demonstration of good will which on Monday night greeted Newton Beers' Lost in London, indicated that the audience felt that it was being well entertained at the opening of the season at the Grand Opera House. There are several capital situations in the play which were effectively rendered, such as the meeting of Nellie Armroyd and Teddy Draggiethorpe at the close of the third act; the reconciliation of Nellie and Job in the last act, and the final death scene. The comic courtship of Tiddy and Benjamin Blinker in the same act was admirably well done by Sam Bernard and Jennie Satterlee.

The audience was delighted with the performance all through. Newton Beers' acting of the mine captain, Job Armroyd, was decidedly powerful and satisfactory; but his make-up after the mine scene had no approach to resemblance of such a character. This may have been merely from lack of local knowledge. Jessie Lee Randolph acted the heroine's part acceptably, and in parts somewhat powerfully, though lacking in the quality of natural emotion which the role admits, if it does not positively call for. Mr Beers and Miss Randolph have good all-round support in Jennie Satterlee, John O'Brien, George Rareshide and others, and they were inspired with the vim which does so much to make playing successful.

In scenic display there was much to gratify the eye. The scene of the mine and its descending cage was striking, and the two ballets very pretty. The scene of the Devil's Pool, with the fairy dancers seen through a gauze drop, with water and a waterfall painted on it, gave a curious appearance of the dance being in the waters of the lake. The transformation scene of the Celestial City in the last act was effective, and a rise of the curtain was called for. It was modelled to a certain extent upon the methods for which English pantomime has become so famous. The special scenic effects were due to the talent of Henry E Hoyt.

The pirouetting of Teresina Carlotta, the premiere danseuse, and the graceful "poetry of motion" of Mlle. Reimer deserve high praise.

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Miss Claxton's old stand-by, The Two Orphans, is being given this week at the People's Theatre to good sized houses. This most successful of romantic melodramas has withstood the storm and stress of many years in the most remarkable manner. Much of its vitality is due to the excellence of Miss Claxton in the pathetic character of the blind girl, with which she has been so long and so notably identified. Mr Stevenson, who has played all of the three leading male parts in the piece at various times, is now doing Jacques Frochard, and a handsomer or wickeder Jacques it would be difficult to imagine. Alice Gray is a good Mother Frochard, Alice Hamilton an attractive Henriette and the Chevalier and Pierre find capable representatives in J. L. Edwards and Dora Davidson, respectively. Next week, The Dominie's Daughter.

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NIBLO'S GARDEN—LAGARDERE.

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| Henri d'Lagardere | Maurice Barrymore |
| Duc de Gonzague | Joseph Slaytor |
| Marquis de Chaverny | Maurice Drew |
| Phillipe d'Orleans | G. F. Nash |
| Duc de Nevers | F. Osborne |
| Comte Navaille | W. H. Bartholomew |
| Cocrasse | Harold Forsberg |
| Passepoil | W. H. Lytell |
| Staunpitz | John De Gez |
| Blanche de Caylus | Helen Tracy |
| Blanche de Nevers | Mamie Floyd |
| Pepita | Helen Sedgwick |

The adaptation of Le Bossu, produced under the title of Lagardere at Niblo's, on Wednesday evening of last week, is not by any means so good a piece as The Duke's Motto, which has been known to playgoers in this country for many a year. The older play is compact, dramatic and effective, the story being smoothly and consistently told. The leading part was a favorite with several famous romantic actors who, through its fine opportunities, became conspicuously identified with it. It is not probable that the reputation of any one of them could have been augmented, had they used the present version.

Lagardere is the corruption of a capital romantic story into a cheap and utterly inappropriate setting for a lot of spectacular features. Just at the points where the drama promises to become interesting on its own account, its movement ceases in order to give the premiere danseuse and her nimble-footed assistants a free stage and no favor. A play that is subjected to these interruptions and whose whole scope is, in fact, subordinated to the creations of the scene painter and the contrivances of the machinist and carpenter, is not entitled to very serious consideration, as a play.

The Kiralfys are adepts in putting on their own particular class of entertainment, but when they meddle with a dramatic work they inevitably make a mull of it. Lagardere is a case in point. The actors are smothered beneath clouds of scenery, and hidden behind the pink and twinkling understandings of the *ballerines*. And yet in this desert of dramatic dreariness the oases of saltatorial delight are so few and far between that the spectator is scarcely repaid for sitting out the long and inexpressibly tedious performance. Lagardere, in short, is neither fish, flesh, fowl nor good red herring. It is neither an interesting and cohesive drama nor a dazzling and sustained succession of scenic, ballet and processional diversions, such as are ascribed to the proverbial "show piece."

But there are several points of the production that are commendable. The scenery is admirably designed and skilfully painted. The scenes most noticeable and meritorious are the gypsy encampment, the Princess' oratory and the gardens of the royal palace. Harley Merry, Miraine of Parma, and Robeichi and Amable of Paris are the artists that gave the piece its setting. The gypsy ballet in Act One is not specially characteristic or pleasing. But Mlle. Qualitz executes some dashing pirouettes and the secondas and coryphees present a picturesque appearance in an abbreviated version of the Zingara costume. In Act Three occurs the principal ballet feature, The Seven Ages. Shakespeare's immortal descriptive summing up of life is somewhat grotesquely paraphrased in pantomime and dance, but the arrangement is decidedly clever and ingenious. The mewling infants, with their nurses, begin the allegory, and after the former have been spanked and put to bed a bevy of little tots in Grace Greenaway clothes toddle on and captivate the house with their serio-comic evolutions. The whining school-boy is next depicted by a crowd of coryphees with satchels and shining morning faces, snail like creeping to greet another crowd of pretty school-girls. The lovers with their woeful ballads next appear, only to be interrupted in their amorous addresses to the aforesaid maidens by the soldiers, with Mlle. Qualitz in command. Then the Justice appears and vanishes, while the lean and slippered pantaloon, in a state of funny flaccidity and comic collapse, plays his part. Arnold Kiralfy and Qualitz finish it with a quaintly humorous representation of old age. In the *finale* by the entire corps there is too much climbing of portable steps and waving of paper floral wreaths and other devices. The girls go up and down the movable stairs with evident nervousness and the audience, witnessing the *modus operandi* of the thing, see nothing graceful or beautiful in the performance. On the first-night, moreover, the people gave evidence of insufficient preparation. There was an indecision and a proneness to bungle and blunder that robbed this really good ballet of much of its attraction.

The cast having been employed chiefly to fill in the long gaps between the dances, we have left consideration of its work as a secondary matter. Mr. Barrymore on the opening night was a huge disappointment in the title-role. True, he was handicapped by the elisions in the development of the plot, and by the fact that most of his scenes were attended by a continuous and *fortissimo* accompaniment of carpenters' saws and hammers mingled with audible maledictions behind the scenes in choice Italian, Hungarian, Irish and American. Mr. Barrymore looked very handsome indeed in the part, and his disguise as Æsop, the hunchback, was capitally assumed; but here praise ends. He spoke jerkily and indistinctly; he slurred many of the best scenes; he walked as if he had on tight boots and the stage were covered with eggs; he strained to be picturesque in action and he succeeded only in being awkward and eccentric. Evidently Mr. Barrymore has been studying the peculiar faults in speech and manner of Mr Coghlan, for in this role he displays many of them. Most of the lines he delivered with confusing rapidity, interspersed with senseless and jarring breaks and pauses. Joseph Slaytor's Gonzague was conventional. Maurice Drew's Chaverny was a natural and easy performance. W. H. Lytell's comedy as Passepoil was vulgar and mechanical.

Helen Tracy as Blanche de Caylus displayed declamatory power of no mean order. Hers was the best work of the night. Mamie Floyd made a pretty and interesting Blanche de Nevers. Helen Sedgwick overdid the gypsy Pepita. Her acting, however, showed intelligence, and with proper restraint she would be very good in the part.

Fred. Williams, it is stated, is responsible for the translation or adaptation of the play from the French. Its utter stupidity will not go far to augment his reputation in this line of endeavor. On the first-night, owing to the wearisome delays and inexcusable hitches inseparable from a Kiralfy *premiere*, the performance did not conclude until twenty-five minutes to one in the morning. What should be done at rehearsal the Kiralfys always delay until after the production, so that a week or more is required to get things into smooth working order. Although the people have been brought into a state of discipline and the piece has been unsparingly cut. Largardere even now is not over until an unusually late hour.

* * *

McNish, Johnson and Slavin's Minstrels opened at the Star on Monday night before a large house. The entertainment was conspicuous for several novel ideas in this class of entertainment. The funny men came on in duos, Messrs. McNish and Burt Haverly, and Carroll Johnson and Bob Slavin, respectively holding up the mirthful and melodious semi-circle. The comic songs and the ballads were alike pleasingly rendered, and the finale was not disappointing. In the second part several clever specialty artists appeared in burnt-cork There were Fox and Van Auken, graceful performers on the horizontal bar; the Selbins in a juggling and bicycle act; Wainratta, the wire-walker, and Messrs. Slavin and McNish in laughable monologues. The performance concluded with what is described by the bill-writer as a side-splitting afterpiece, a burlesque on the phenomenal operatic success, entitled Ah There, Minnie. The entertainment gave unlimited satisfaction, and the party convinced those present that it is one of the brightest, best organized and most original in existence.

* * *

The Third Avenue Theatre opened its season on Monday evening with Passion's Slave to the full capacity of the house. The piece was well presented under T. H. Winnett's personal direction by an all-round good company. Jeppe and Fannie Delano were the favorites of the evening, and received much applause. Abbie Pierce deserves special mention, not alone for her capital acting, but for her presence of mind, as her quiet action in removing a lamp that had exploded averted a possible panic.

Mr Jacobs has done much for the comfort of his patrons, and from now the Third Avenue will rank as one of the most comfortable theatres in the city. Next week Edmund Collier will appear in Jack Cade and Virginius

* * *

Manager Murtha opened the second week of the Windsor Theatre's season by introducing to a large audience of East siders Ezra Kendall and his Pair of Kids. The piece is pretty well known in this city. Mr. Kendall and Arthur and Jennie Dunn carry the piece on their shoulders, and are not overburdened either. There are no vocalists in the company, but there are good dancers in the persons above mentioned. The balance of the company, which includes W. J. Clark, Thomas E. Jackson and Josie Langley, made the best of the parts that fell to them. Next week a favorite with the patrons of this house, The White Slave, will be presented.

* * *

Mr. Mansfield, by his excellent *genre* picture in Monsieur, continues to be an agreeable feature of the city's present amusement bill-of-fare, while the Madison Square's nightly receipts show returns that would not be paltry even in the Winter season. Mr. Mansfield's clever bits of acting are enjoyable, and if his function is that of the entertainer rather than the sustained impersonator, he is an agreeable and amusing theatrical personage withal.

* * *

Erminie approaches its end—slowly, to be sure, yet surely. There is the same old story of large houses to tell of the Casino, where the chronicler finds nothing new in the excellent representation to reward his survey. The operetta is given with as much spirit and cleverness now as it was at the beginning, and by most of the old performers, too. This is saying much for their zeal and for for the capability of the musical and stage directors also.

## The Giddy Gusher.

I wish McCaull had called me in as advisory counsel in the Bellman case. I should have decided at once that it should have ended differently. After two acts of rapturous devotion to the pretty Manola, to see Hubert Wilke transfer his ardor with the same ease and celerity with which he could change his shirt, was something to blunt the finer feelings and make life a howling wilderness. The love-lighted countenance of the impassioned Wilke, and the vermilion passages with which he decorated the opera, enlisted the sympathy of the entire audience. We were rather in the dark as to the proceedings outside the boundaries of the picture, but that which transpired before the footlights was of a nature to rouse our interest in the ultimate success of such a red-hot love affair.

The climax that the audience looked for and desired was the reward of the song that breathed forlorn passion and abnegation—when Wilke told Manola her photo would be forever framed in his heart, but begged her not to think of him. That invisible King of Sweden, who had monkeyed through the whole opera, should have been renounced at once for the palpable, tangible lover. The not over interesting daughter of the herring merchant should have caught on to the Swedish King's affection, and the same music in the last act could have voiced the triumph of some of the best love-making ever seen in an opera.

* * *

Instead of which, the pallid apostle of the grand passion, heart-torn and racked with the pangs of parting from the one object of his adoration, waltzed upon the scene after a few moments outside agony, clasping the other and uninteresting girl to his protean pericardium with the same fervor and intensity previously thown to Manola.

That sort of thing happens every day in real life, but if it's going to infect the stage, where we look to see love triumphantly constant and virtue rewarded, I don't see much to live for.

We expect treachery and infidelity by our hearthstones; we know that sawdust and soft-solder stuff the average husband and lover; we know the deluding creature whose things lie round in our drawers at home has instalments of his wardrobe in several other places. We hear him protest undying love for ourselves while we tie his cravat in the morning, and we find him at Coney Island in the afternoon, coddling with some strange woman in the same tone of voice. That is expected and never disappoints you.

But to pay your money at the box-office of a theatre to enjoy a wealth of affection luckily invested, and get the same old rotten game played on you that you are used to at home, is fraud of the worst character. That's the only fault I find with Bellman. Its music is spendid; the opera is acted and sung magnificently; but I shall always light out as soon as my Hopper does his topical song, that my sympathetic soul may not be sickened by Wilke's inconstancy and changeability.

* * *

This promises to be a great season for light opera. Duff will surely find his profit in Dorothy, that has passed its 300th representation in London. Not that such a phenomenal success in that town means the same thing in this; but every visiting Yankee has come away loud in its praise. They all see a resemblance to Erminie. Well, a peach is very much like an apricot, but it's a blamed sight bigger and better. The new opera for the Casino, The Marquise, will certainly be a stunner. There is one gorgeous set in it the full depth and width of the stage, all the wings out. A splendid palace backs the entire view—its windows full of people for a chorus. That finished, the stained glass frames are closed, the whole structure flooded with light from behind, while five illuminated fountains fill the foreground with liquid beauty, and the superbly costumed cadets and courtiers give life and melody to a wonderful scene. If the opera keeps step with its spectacular splendor The Marquise is another big thing.

* * *

Oh, as far as I can learn, New York will be a pleasant place to draw our breath in this Winter—if ever the yawning earth closes one Jacob Hess and Theodore Moss' escaping gas and retreating wires.

* * *

They say Blondin is coming to this country, but after the Gusher's acrobatic feats on Monday night it's hardly worth while to speak of Blondin. A drunken pilot on board a hansom cab that had but one first-class passonger (the Gusher) drove into Mr. Hess' deepest trench that a previous rain had filled with mud and water. The unwieldy contrivance turned over on its back; shaft and harness and bad language filled the air. Your agile contributor climbed a leg of the horse till she reached an embankment of dirt and stones. A piece of gaspipe crossed the yawning chasm. Commending herself to Heaven after the manner of sensational gymnasts, turning her umbrella into as good a balance pole as it would admit, she begun her perilous journey. Far down beneath lay ghastly cylinders of sewers, rocks of leg-breakable construction and lakes and seas of mud. The bending sky shed bitter tears over the danger of its favorite child, but as the fragrant goat skips over an assortment of yielding tomato cans to reach the succulent poster, so did your Gusher cavort to safety and add to her accomplishments the discovery that the tight-rope and the slack-line are her subjects. If other branches of literature and art fail her, there are aerial triumphs to be turned to.

* * *

The only thing I ever saw a woman do that I know I couldn't, was to handle a snake. Down at Coney Island, the other day, it was so dreary and uneuertaining at the better end, that I started for the slums; deafened myself between two rival merry-go-rounds and finally struck a high colored canvas-back show that was run by a man who wore the blackest moustache and the biggest window-glass diamond on the island. Ten cents admittance; five cents for a reserved seat. It has a museum of limited stock, with a variety annex. An Albino man in a greasy costume, a little sawed off woman and a mass of human female flesh surmounted by the head and face of some canal-boat captain, made up the Museum. The other room had a small stage and an orchestra composed of a man in his shirt sleeves and a wheezy piano. He was the programme also, as he announced the performers. It was a dreadful gang of incapables; so, after an old woman in a sort of minced Mother Hubbard dress had sung a ballad in a voice from the tombs of doleful sound, I prepared to get out. To that end I had one foot in the aisle as the operative at the piano announced Miss Somebody. I saw a short-frock girl coming in from the door with what looked like a crazy-quilt ruffle about her neck. Of a sudden I saw it was a snake, and so paralyzed was I with its close proximity that the dragging tail of the beast, which trailed a yard behind her on the floor, went over my boot with a sickening pressure.

* * *

Oh, Lord! as I write the line the horrible contact with that fearful creature comes back to me, and there all day long, just outside this penny gaff, and there among the people enticed inside, this wretched woman wears this loath some burden on her naked shoulders. The man chained to a corpse wasn't in a much worse condition. So you see that since we last met two awful accidents have happened to your Gusher. The third may be fatal.

* * *

Speaking of fatality, I was thinking the other day of a conversation with Charles Foster, when that strange individual, discussing some actresses who had just gone out, said: "It looks very bright for both those women just now; but what an army of disasters they are advancing upon! The one will suffer from sentimental causes; the other will be associated with financial difficulties that will eventually be tragical to herself."

I knew that tragedy and financial wreck had been connected with her in the past, and so laughed at Foster and said that it was quite unlikely to happen, as her present surroundings and intimates included no financiers. "It will come," said he. And it has. The one woman has rode out a heavy sea of heart-trouble; the other is just getting into a gale of exciting financial complication, and I watch the end with interest.

* * *

How many curious things poor Charley said in those days! Some lady said, in my hearing, to him: "My dead father came to me last night." "You will never dream of a dead father but you will find it the harbinger of good," said Charles. "To be visited by your mother in your dreams, if she be dead, is the sure forerunner of evil." Many and many a time that superstition has been recalled, and always to prove Foster's statement a fact.

* * *

Alexander Henderson, Joseph Dowling, Lizzie Weathersby, John Carroll and myself were with him one day, when Henderson said he'd like to know how long he was "going to live." And Lizzie said it was a "wise provision that kept the knowledge from us." And Joe Dowling told Charley he ought to make that a specialty—indicating the duration of life.

"I could tell you how soon I'd die in the poorhouse if I did," answered Charley; "but if it's any good for you to know, there's not one of this party will ever see the 1st of January, 1888." And the only one facing the date to-day is the GIDDY GUSHER.

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Louis James and Marie Wainwright will make their first bow to a metropolitan audience this season at the Grand Opera House on Monday, Sept. 12. During the week's engagement they will appear in Ingomar, Macbeth, Hamlet, Virginius and Gilbert's Gretchen. Mr. and Mrs. James are still rusticating in their Summer home at Nahant. Gustave A. Mortimer has been re-engaged as manager of the James-Wainwright company.

## Gossip of the Town.

This is a portrait of J. B Mason, who is engaged as leading support to his fellow-Bostonian, Nat Goodwin. As an actor and general good fellow, Mr. Mason is a great favorite at the Hub. During this Summer he has spent a good deal of his time yachting along the New England coast.

Courtice Pounds arrived on Sunday by the *Aurania*.

Gus Pitou will leave San Francisco for this city next Tuesday.

J. M Barron, the Topeka manager, still lingers in the city.

W. E Bardwell, the Elmira manager, is in the city for the week.

Estelle Clayton will shortly give her new play a trial on the road.

Morton Selten has been engaged for Rosina Vokes' Comedy company.

Heinrich Conried arrived from Europe on the *Trave* on Friday last.

Manager R. S. Dougias, of St. Joseph, Mo., leaves for home this week.

Minnie Maddern's aunt, Mary Maddern, arrived from abroad last week.

Rosina Vokes sailed from England for this country yesterday (Wednesday).

David R. Young has been engaged as leading heavy for Louise Balfe's tour.

Mr. and Mrs. J. H. Ryley (Madeleine Lucette) have arrived from abroad.

H. J. Ramsey has been engaged as assistant treasurer of Dockstader's Minstrels.

Ramsay Morris will represent E. H. Sothern and the Lyceum company on the road.

Fanny Reeves has been engaged as leading lady of Fred. Bryton's Forgiven company.

Eugene Sanger, the Highest Bidder messenger boy, will travel with the organization.

Maggie Mitchell will begin rehearsals of The Little Sinner, her new play, week after next.

Ray Dobson and Annie Haines have been engaged for Varley's Sam'l of Posen company.

David Hayman has been engaged by Harry Miner as advance agent of the Allan Dare company.

Florence Sherwood has joined T. J. Farron's Soap Bubble company. Rehearsals are going on in Troy.

T. D. Frawley has been engaged to play the leading role in Joseph Jefferson's May Blossom company.

Maurice Grau's French Opera company in The Grand Mogul will open at the Star Theatre on Sept. 26.

Bertha Fiebach, the German soubrette, was recently married in this city to a gentleman with a military title.

Lizzie Kelsey is just recovered from a protracted illness. She will appear in H. C. Jarrett's new production.

Two Orphans and Two Kids are perambulating in the Bowery this week. (Happy thought of office-boy)

Wright Huntington is rusticating on his father's place at Moodus, Ct. He is engaged for Jim the Penman No. 2.

Marie Cross has been engaged to play the role of Martha West in Her Atonement. The season opens at Cleveland on Sept. 10.

James Blamphin, the harpist, cables Kellar the Magician that he will rejoin him on Sept. 5, bringing over a number of novelties.

Fred. Warde and company leave this city on Friday for Des Moines, Iowa, where they rehearse until the opening of their season.

It is said that Louise Pomeroy has cancelled all dates and will not play this season. Her company had been all engaged since Spring.

Tim Murphy, of the Bunch of Keys company, has been seriously ill with malaria at his home in Washington, but is now convalescing.

O. C. Merriwether has returned to the city to get ready for the tour of John F. Ward in The Doctor, of which attraction he is the business manager.

Nellie Lingard has been engaged in England to play Daphne in The White Slave, and will not, it is stated, come to America to play in Harbor Lights.

Howard P. Taylor has just finished for Annie Pixley a new comedy-drama with sensational effects. It is in six acts and has not yet been named.

John A. Ellsler is in the city arranging the tour of Aladdin, the spectacular burlesque he is soon to put on the road. The season is almost entirely booked.

—William H. Gillette is expected to arrive in the city this (Thursday) evening. The Held by the Enemy company is expected to arrive on Saturday, direct from Omaha, without stop.

William Haworth, last season with Robson and Crane, arrived from England on Friday last. He has been engaged for Mme. Modjeska's company. Rehearsals begin at Colorado Springs on Sept. 19.

The vocalists of Dockstader's Minstrels will include H. W. Frillman, Burt Sheppard and Messrs. Reiger, Garland, Monico, Davis, Jose and six madrigal boys. The orchestra will be composed of picked musicians under the leadership of W. S. Mullaly. The comedians will be Carl Rankin, E. N. Slocum, James Quinn, Barry Maxwell, Cameron and Wilson, Thomas Perry and Edwin French, the banjoist. Arthur Moreland will be interlocutor.

Dolly Kline has been engaged for the production of Baron Rudolph.

Sam Sothern has been engaged to play the boy's part in Baron Rudolph at the Fourteenth Street Theatre in October.

Robert Campbell, a son of Bartley Campbell, has been engaged by A. M. Palmer as assistant treasurer of the Madson Square Theatre.

Ernest Rische, the San Antonio (Tex) manager, sailed for Galveston this week. He is more than satisfied with his list of bookings, and looks forward to the most profitable season San Antonio has ever known.

James Owen O'Connor has had several offers for this season, but he still considers the idea of starring. In case he carries out this plan he will open with a week's engagement at the Academy of Music here.

James Vincent is rehearsing the Judge company, headed by Odell Williams. Besides Mr. Williams, it includes Misses Carrie Thompson and Rita O'Neal, Edward J. Ratcliffe, James Maas, Louis Mann, Andy Cullom and J. H. Redding.

M. A. Kennedy, who has been suffering for the past month with rheumatism, is convalescent, and left for Boston Monday night to begin rehearsals with We, Us & Co., which opens its season on next Monday night at the Howard Athenæum.

Henry Greenwall shook the dust of the Metropolis from his feet last Saturday. Before leaving he bought tickets for the passage of the Louise Balfe company to Galveston by the Mallory line of steamers. The company departs in September.

The cup and badges to be presented by Helen Dauvray to the baseball team winning the championship have been placed on exhibition in the window of the Gorham Company, by whom they were made. The cup is of solid silver, while the badges are of gold.

Papers are being drawn up by Edwin A. Pratt, counsel for Gustave Frohman, to enjoin Scott and Mills from using the title Chip o' the Old Block when they open their season at Columbus, O., next week. Mr. Frohman claims that he is the owner of the title.

Louis Harrison is expected in the city next week from the Pacific Coast, where he has just finished a successful season. He is returning to New York to engage a company and to look for an opening in this city in his new play by George H. Jessop, The Noblest Roman of Them All.

There are any number of reports current as to the identity of the manager who has secured the Fifth Avenue Theatre. The news of the new lease was exclusively printed in THE MIRROR last week. Among the names mentioned as lessees are those of D'Oyly Carte, Mrs. Langtry and others; but as yet all is guesswork.

Rehearsals of The Great Pink Pearl begin at the Lyceum Theatre next week. Roland Buckstone and Herbert Kelcey are expected back early next week, while Cecil Raleigh, the author, who comes over to superintend the production, will not be here until a week later, remaining in England to produce a new play.

The Lee Avenue Academy of Music, Brooklyn, E. D., will open Sept. 5 with the Stricken Blind company. Queen's Evidence was first produced about ten years ago at Liverpool and Manchester, England, prior to its being played in London. It has now been considerably altered and given the title of Stricken Blind.

For the present Emma R. Steiner resumes her position as musical director for one of the Bennett and Moulton Opera companies. Professor Doremus is using his influence to have a leading manager hear one of her operas. Miss Steiner recently had a very pleasant interview with Emma Abbott, and she has strong hopes that something will come of it.

Manager Rosenquest has not been idle during the past month. The Fourteenth Street Theatre has been undergoing a thorough renovation, so that when it opens on next Monday evening, with the first performance of The Still Alarm, it will be with the lobbies, the entrance and the stairways redecorated, the entire house recarpeted, and the seats reupholstered.

Carrie Turner, who had arranged to sail for Europe on Sept. 1, has changed her mind and signed to play the leading female role in the production of Held by the Enemy at the Star Theatre next Monday night in place of Mabel Bert. Miss Turner was the original Rachel McCreary in the first production of the play at the Criterion Theatre, Brooklyn, season before last.

The following company has been engaged to support Joseph Polk in Mixed Pickles: Julia A. Polk, Dolly Pike, Mrs. Mary Davis, Kittie Reynolds, John Woodward, Howe Robbins, John W. Parker, William J. Johnstone and Henry Pew. W. L. Denison will act as treasurer and Frank L. Bixby as business manager. The Jerseyman will have its first production at Trenton on Sept. 26.

During the playing of the third act of Passion's Slave at the Third Avenue Theatre on last Monday night, Abbie Pierce performed an act of heroism deserving of more than passing notice. The oil lamp on the table in the interior set flamed up and was apparently about to explode when Miss Pierce quietly walked from the wings and carried it off the stage. The audience rewarded her with vociferous applause.

The following is the full list of people engaged for the Bunch of Keys company, which opens its season at Newport, R. I., on Sept. 5: Marietta Nash, Ada Bothner, Marie Bell, Ada Boshell, Marietta Uart, George Lauri, James B. Mackie, Tim Murphy, Alex. Bell and William Smith. Thomas Baker has been engaged as treasurer, while Gus Bothner will resume his old position of business manager.

There will be forty-five people this season in the MacCollin Opera company. The principals are P. H. Branson, A. W. F. MacCollin, Francis Gaillard, W. H. Newborough, Alice Gaillard, Fanny Hall, Mabel Haas and May Branson. The chorus will number twenty-five. E B. Vosburgh is the business manager. He will direct the tour in advance. The season begins August 29 at Terre Haute, Ind.

The professionals summering at Bath Beach gave a performance of A Wife's Devotion at the theatre there last Friday evening and turned over $500, the entire receipts, to the local hose company. Mrs. J. H. Robb, Lottie Church Harry Bradley, Walter Fletcher, Charles Tingay and John Mathews were in the cast. It happened to be Mrs. Robb's birthday anniversary, and the actors, with more friends, assembled at "Robb's Roost" after the performance, and gave the lady a pleasant surprise. The party did not break up until dawn.

Preparations are being made for the souvenir to be distributed at the 100th performance of The Highest Bidder, which takes place at the Lyceum Theatre on Sept 14

Montbars, Robert B. Mantell's new play, which has been adapted from the French by a well-known author, will be put in rehearsal in this city on Sept. 8, and will open its season at the Academy of Music, Reading, Pa., on Sept. 26. W. B. Gross has been engaged as advance agent.

The company engaged to support Nat Goodwin in Turned Up includes J. B. Mason, Charles Coote, Thomas Glenny, E. F. Goodwin, Frank Morse, Maud Haslam, Lelia Farrell, Estelle Mortimer, Marion Earle, Weevie Vivian and Little Dot George W. Floyd is manager and George J. Appleton treasurer.

Edmund Gerson informs us that Mlle. Antoinette Bella, the premiere danseuse who arrived in the *Wiegand* the other day, previous to sailing for this country received a benefit at the Imperial Theatre in St. Petersburg, was called twenty two times before the curtain and received a diamond diadem of great value from the Czar. Mlle. Bella is under engagement to Bolossy Kiralfy.

Gus Williams and his manager, John Robb, leave for St. Louis to-day (Thursday), to be present at the opening of Pope's Theatre, under the management of Havlin and Robb, on next Saturday night. The occasion will also be the opening of Jennie Yeamans' season in Our Jennie, and a large number of professionals from Indianapolis, from which city a special train is to be sent; Cincinnati, Louisville and this city will be present.

It is not generally known, even in the profession, that Dominick Murray is a very well-to-do actor. Few in the profession are in more comfortable circumstances. Rheumatism that baffles cure has decided him to quit acting after this season. But he will by no means go into retirement. He will speculate in buying plays and in their production. E. J. Parker, his present manager, will be associated with him. Mr. Murray's latest purchase is Current Cash, a melodrama now running at the Surrey Theatre, London. He has engaged L. W. Seavey to paint the scenery for his other recent purchase, Right's Right.

Mabel Sterling will star this season in a musical comedy by Scott Marble, entitld Three Corners. Miss Sterling is a Kentucky girl with a romance. She comes of a good family and was a belle of her native town. So far, the following excellent people have been selected for the company: Mr. and Mrs. Claude Brooks (Annie Leaf), Den Howe, Adele Howe, James Lealey and George Gaston. The tour will be under the direction of P. O'Neil, with Duke F. Faber as business manager. The company will probably open either in Boston or Buffalo. New York will be visited later.

Is there no way to bring about a reform in the matter of theatre programmes? The bills used at some of our places of amusement are a disgrace. At Niblo's Garden, on the opening night of Lagardere, visitors were handed programmes vile in typography, printed on rotten paper of a frightful orange hue, with the cheapest and greasiest ink procurable. The printing of these miserable advertising sheets, like the editing of them from the almanacs and last year's comic papers, seems to be entirely in the hands of the man who speculates in the programme privilege. A manager like Mr. Gilmore, if he has a proper respect for his patrons, should see to it that they are supplied with neat, clean bills of the play.


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# PROVINCIAL.

## PHILADELPHIA.

The National Theatre opened 20 with The Lights o' London. The house was crowded almost beyond endurance, the crowd extending almost to the outer doors. Hundreds who filled the lobby were unable to see the stage except by glimpses, but remained with heroic patience to the end. Everyone was good-humored, and the applause was freely bestowed. It is impossible to speak of the merits of the performance as I was among the unfortunates who did not see it, but altogether it was a splendidly enthusiastic opening and proved the unchanging popularity of the house. Next week, Across the Continent.

At the Central Theatre Marshall's Troupe of Japanese Tourists and American Specialty co. met with deserved success. The show was very entertaining. The Japs performed many clever feats, their balancing being especially marvellous. The native talent was well selected. Billy Carter, the banjoist, was unusually good. Maud Beverly sang in a manner that proved her without a rival in her line. John J. Lessenger was absolutely funny and very original in his Dutch comicalities, and Frank Lester and the Sheridans, Phil and Crissie, supplied the Ethiopian fun in large quantities. It is a strong co. and worthy of liberal praise. This week, Andy Hughes' American and European Novelty co.

Forepaugh's Casino presented The Three Cloaks last week and secured good business. This week, Pinafore. The Josephine will be Blanche Chapman, who filled the same role at the South Broad Street Theatre years ago.

The attractions of the Arch Street Theatre for the coming season will be as follows: After Jim the Penman and Joseph Haworth in Rosedale will be seen The White Slave, A Pair of Kids, Frank Daniels in Little Puck, The Parlor Match, Hole in the Ground, Bunch of Keys, Rag Baby, Gus Williams, Tobogganing, The Dominie's Daughter, Hoodman Blind, The Wife of Miletus, Deacon Brodie, The Still Alarm, Lights of New York, Girard, Gilbert and Donnelly in Natural Gas, Aladdin, Annie Pixley and Joseph Jefferson supported by Mrs. John Drew.

The co. engaged for the production of A Dark Secret at the Walnut Sept. 3 will begin rehearsals here early this week.

I am informed that the condition of Frank L. Perley's health is such as to cause great uneasiness among his friends.

Lilly Clay's New Adamless Eden will be next week's attraction at the Central.

The South Broad Street Theatre, late McCaull's Opera House, has not yet found a tenant, and it is scarcely likely that anyone will engage it now for the entire season. Hence I suppose it will be at the disposal of ambitious stars who can raise money enough to rent for a week.

The new Opera House on North Broad street has a very uncertain future.

The row between Mr. Betz and his quondam partner has altered all the arrangements. H. W. Morton hopes to secure the lease, but has not yet been successful.

## SAN FRANCISCO.

AUGUST 16.

Another quiet but profitable week at the various theatres. The forty-fifth performance of the Harrigan co. at the Bush last night found Mr. Harrigan, at the end of his five weeks season, considerably enriched.

The Three Guardsmen enjoyed a moderately fair week at the Alcazar, giving way last night to those favorite artistes, Joseph R. Grismer and Phoebe Davies. They presented Rosedale, according to the distribution appended: Elliot Gray, Joseph R. Grismer; Matthew Leigh, A. Branscomb; Miles McKenna, J. N. Long; Bunberry Kobb, F. M. Page; Colonel Cavendish-May, Scott Cooper; Lord Arthur May, Ruby Illidge; Farmer Green, Charles Evans; Doskey, George H. Trader; Romany, Emily Collins; Robert, G. T. Henry; Corporal Daw, Captain Hanson; Rosa Leigh, Phoebe Davies; Lady Florence May, Annie Adams; Lady Adelia Gray, Helen Avery; Sarah, Fanny Bowman; Tabitha Stork, Sarah Stevens; Primrose, Kathlynne Stevens; Mother Mix, Emma Stover.

The engagement is limited to two weeks, when Lewis Morrison and his co. will follow in Faust, 29. Lewis Morrison will appear as Mephistopheles, Gustavus Levick as Faust, Albert Hosmer as Valentine, James E. Fox as Siebel, Rosabelle Morrison as Marguerite, Carrie Carter as Martha, Florence Roberts as Lisa.

The Brocken scene of Faust will be made the crowning feature by Mr. Morrison, who has spent considerable time and money in electrical experiments for it. Mr. Barnes, of the *Call*, writes very interestingly upon this subject, and I will quote one of his passages: "The mountain which gives name to it is the highest in the Hartz range in Prussian Saxony, and is remarkable, under natural conditions, for a singular apparition, called the specter of the Brocken, or, by the Germans, Brockengespenst, seen in the clouds at certain times of the day by those who ascend the heights. This is merely a gigantic projection of the observer's shadow upon the mists, opposite to the rising or the setting of the sun; but it was formerly regarded with superstitious admiration and awe. Supernaturally, the Brocken or Blocksberg is dear to the heart of German demonologists. Nearly every spot in the Hartz range has a legend, more or less blood-curdling, attached to it; but the point to which most of them converge is the Brocken, where Mefisto conveys Faust in order that he may see the witch's Walpurgis-night festival. It is here, as a fitting place, that Mr. Morrison has, after much trouble, succeeded in utilizing electricity so effectively that chain or forked lightning will be shown and the edges of all the numerous pieces in the set be illuminated as the outlines of clouds are sometimes during an electrical shower."

The Dalys are in their last week. I am informed that while their receipts are not up to those of their Bush street season last year, the profit on the present visit is satisfactory. The co. will not go to Los Angeles; but instead will devote two nights of their return trip to Salt Lake City and play at the Mormon theatre. Boucicault will replace the Daly party, opening 27 in The Jilt. This is a list of his co.: Louise Thorndyke, Mrs. Barker, Helen Bancroft, Marie Elmore, Julia Stuart, Blanche Weaver, Atkins Lawrence, Fritz Williams, Mr. Holland, Mr. Smiley, H. B. Phillips, James O. Barrows.

After The Jilt shall have had its run, Mr. Boucicault proposes to treat us to another production in a new comedy-drama with the suggestive title of Phryne—not dealing, we presume, with the classically famous Athenian hetaera, as a personality, but in a figurative way. This woman acquired so much wealth by her beauty that she offered to rebuild the walls of Thebes if she might put there this inscription: "Alexander destroyed them, but Phryne, the hetaera, rebuilt them." The Cnidian Venus of Praxiteles was taken from this courtesan. Apelles' picture of "Venus Rising from the Sea" was partly from his wife, Campaspe, and partly from Phryne, who entered the sea with disheveled hair, as a model. Shakespeare makes use of the beautiful and frail Grecian in Timon of Athens, where, in company with Timandra and Alcibiades, she discovers the misanthrope in a cave, and a conversation follows that will not bear repeating.

Tom Williams, critic in Saturday's *Post*, pays this adieu tribute to his friend: "Sunday will see the last performance Ned Harrigan will give in San Francisco for many days. His season has been a very profitable one, and he goes away with the good wishes of the whole town. He has sung and danced and acted himself into popular favor, and off the stage those who have met him have found him a pleasant, gentlemanly, entertaining man, with a wide range of information."

"She" is in her seventh and last week at the Tivoli. While White and Barrows are squabbling over it, the Kreilings are making money, and everybody else is dramatizing it. Bohemian Girl follows.

The California Theatre was reopened last night by James M. Ward, who will occupy it so long as it pays. The audience was large and well pleased. The cast of The Red Fox is appended: Rody McCaura, James M. Ward; Maye Carrolan, Carrie Clarke Ward; Lady Ann, Kittie Belmour; Lady Adare, Imogene Eberle; Mrs. Peggy Carrolan, Mrs. Charles E. Edmonds; Norry Davron, Bertie Hart; Captain Desmond O'Neal, Charles E. Edmonds; Sir William Luttrell, George Dalziel; Sir John Adare, Frank Doud; Tony Grimes, J. J. Wallace; Lanty Lawler, Charles E. Patterson; Dan Davron, father of Norrry, James Lysight, a magistrate, Paul Craig; Bob Jones, Fred Stone.

G. H. Thomas Post, G. A. R., appears every night during the run of Rosedale at the Alcazar—for which they receive remuneration.

Edwin Thorne has not overshadowed the Alcazar people during his visit here.

Later: The She litigation has come to an end, Mr. White having come off victorious, and now that he has it he doesn't know exactly what to do with it, as so many people are after it.

Fred. Innes has arrived with his Eastern band of musicians to make music for the next Exposition.

It is said that John Sparks, of Harrigan's co., intends starring next season in an Irish play of his own.

Frank Conant, treasurer of the Los Angeles Grand Opera House, is in San Francisco.

Sam Harrison's wife will be known professionally as Rose Harrison.

If Joseph Grismer plays an engagement in New York City next year, his wife, Phoebe Davies, will make her first appearance there, and no doubt make quite an impression.

Frank Mayo's wife and daughters accompany him to the Coast.

Jeffreys Lewis is to present her own play, Lady Lynne, at the Alcazar very soon, with Maude Granger and Gus Levick in the cast.

Blanche Weaver joins Boucicault's co. in place of Julia Stuart, who is ill.

When our plain comedian, Charley Reed, returns as Old Sport, he will have as soubrette Edith Jenesse, an actress who has never been seen here.

Her Atonement will be produced here in October.

Charles de Lacy died at the Palace Hotel last Friday. In past years he has been a playwright, and leaves MSS. of several of his works.

Frank Doud, a member of Maggie Mitchell's co., is visiting his mother in the city.

M. J. Scanlan, who begins an engagement at the Bush, 20, has arrived.

Adonis Dixey comes in November.

E. J. Buckley left for the East Saturday to fill his engagement with the Booth-Barrett party.

I hear that G. B. Densmore's dramatization of "Allen Quartermain" is nearly finished. It may be brought out at the Tivoli later on.

Mr. Harrigan is said to be writing a new play which deals with life and scenes in the sunny South.

Pretty little Ruby Illidge plays little Lord Arthur May in Rosedale at the Alcazar this week.

Robinson's Circus comes Sept. 15 for two weeks.

Manager Charley Hall signed a contract last Thursday with Rosina Vokes, which will bring her to the Bush Street Theatre in October.

The first concert of the Orchestral Union for this season occurs at Odd Fellow's Hall 31. Louise Elliott is soloist and Julius Heinrich assisting.

## NEW ORLEANS.

Harry Webber is still on deck at Milneburg. A change of bill was made last week. The performance opened with Confusion, in which the entire co. appeared. Then came an intermission, after which Eva West, E. J. Fuhr, Nettie De Courcey and Lydia Pearce showed how much air they could expel from their lungs. Then came another intermission, during which the restaurants did a rushing business. A burlesque on The Mikado, entitled The Mikado of New Orleans, ended the fun. I was somewhat surprised to notice that Mr. Webber's name was printed on the programme in type no larger than the others. I was surprised, because he has always seemed to have a predeliction for the biggist of big "caps."

Mr. Bidwell was in town 18. The results of his visit seem to be already apparent. Work on the Academy is progressing rapidly and everything will be in readiness for the opening Sept. 18.

As I stated last week, the list of Mr. Bidwell's bookings, published some time ago, was not complete. Since then he has made contracts with the following: The Carleton Opera co., in a new opera; Gillette's Held by the Enemy, John Ellsler's Aladdin, Hallen and Hart's vaudeville co., Odell Williams in The Judge, Katie Putnam in two French comedies, Jim the Penman, Mrs. Langtry, Cora Van Tassel, Ed. Mayo in Davy Crockett, J. F. Warde in the Doctor, and several others. Frank Mayo had not yet made up his mind to come. Sweatnam Rice and Fagan do not journey this far South.

Dan Owens, for several years doorkeeper of the Academy, has leased the Phoenix eating saloon from Mr. Bidwell.

The following account of the pastoral performance of As You Like It, at Manchester-by-the-Sea was sent by Osmond Tearle to the *Picayune*. It will be interesting reading:

"I scarcely know how to describe it, it was so novel, so unlike anything I had ever been connected with that I express the feelings of all concerned when I say that up to the second act we really did not know what we felt like. I will do my best to describe it, *sans* criticism on the performers.

"In the first place, the gods smiled on our efforts, and our wishes were granted in respect to the weather, for a more heavenly day could not be, and at the appointed hour the wind, which up to this time had been a little too high, veered round to the South, and aided the voices wonderfully. We had trees planted, some twenty-five, and several, as it were, hedgerows of different bushes, etc., to form exits and entrances and behind all this, and completely hidden by foliage, were tents in which we dressed.

"Now up to the appointed time of opening my entire thoughts were concentrated into a kind of wonderment as to how I should feel when I entered, I speaking the first word—after the prologue spoken by Mrs. Schoeffel. Before I could fairly answer I had to trot along, and 'Old Adam' (George Boniface) and your humble servant faced the music.

"There was a round of applause, but I dared not look whence it came; my limbs were feeling weak, my mouth dry, and my throat had so much of my heart in it there seemed to be scarcely any room for breathing. After my exit, the novelty of the surroundings, the kind attention of the audience, their encouraging plaudits, seemed to put heart into each and everyone, and a performance of the pastoral play was given such as is not often seen.

"Of course there were many incidents somewhat amusing—such as our feet becoming so slippery with walking on the grass that I threw the Wrestler before the appointed time, etc.; also the dresses in the first act were incongruous—the dukes' robes and the courtiers. Miss Coghlan and my wife in lovely costumes seemed, as it were, out of place; but after they had changed to the boy and shepherdness they seemed to be more in accord, and with the clothes imbibed a freedom and spirit so much in harmony that I have never seen the scenes played so well. Altogether it was a charming surprise to both audience and participants. Not one dissenting voice have I heard. In fact, they were inclined to be profuse in their expressions of delight.

"I must confess to a feeling of joy, as though some weight had been suddenly removed from my chest, when the epilogue was spoken and we wandered through the trees toward our tents and the audience dispersed—very slowly, though, as if they were ready to receive more—toward the hotel; but now, looking back and seeing how much greater a success it was than we anticipated, I am glad I was one of the cast, and shouldn't hesitate, under similar circumstances, to go through the same again."

## ST. LOUIS.

In another week the theatres will all be open and the bill-boards covered with gaudy announcements of coming attractions. The Summer season began with three light opera cos. in the field, but Colonel Pat Short and the Uhrig Cave forces put two of them *hors de combat*.

Although the Cave has not done the business of last season, still there has been money made. At this resort last week The Mikado was put on with the same cast as before, with the exception of Alice May. This, the last week, Macaire will be the bill.

George Denham benefits Monday night. Louise Searle will benefit Saturday evening.

It is with sadness that I have to chronicle the death of Alice May, who died here 15 of congestion of the brain. She was buried in the Bellefontaine Cemetery. She had endeared herself to all the patrons of the Cave, both for her pleasing manners and the unctuousness with which all her roles were portrayed. Every part was made to stand out with such prominence as to place it alongside of the star.

Next Wednesday a matinee performance will be given at the Olympic for the purpose of placing a monument over her grave.

The Olympic will open 28 with Haverly's Minstrels. The house has been renovated. Manager Short will have charge, assisted by the genial Eddie Dunn.

Milton Nobles, 28, will be the opening attraction at the Grand. Everything looks as bright as a new pin.

Havlin has completely gutted Pope's Theatre, painting the auditorium and retouching the curtains, and will bid for patronage 27, when Jennie Yeamans (Our Jennie) will radiate. A large delegation comes over from Cincinnati to attend. The executive staff of the house will be: Howell E. Robb, treasurer; Charles Lewis, assistant; Edgar Thompson, scenic artist; J. B. Bennett, stage-carpenter; Schuhman, leader of orchestra, which appear in full evening costume; George Holman, electrician; John Hawley, engineer; A. Brandenburg, lower door; J. A. Ryan, chief usher.

The People's will throw open its doors 27, with Martin Hayden, in A Boy Hero. Hayden is a St. Louis boy, and no doubt will be well received by his fellow-townsmen. The theatre has been entirely repapered and repainted, the scenery has been overhauled, and Mr. Mitchell looks forward to a prosperous season. Among the attractions booked are Martin Hayden, Agnes Herndon, Michael Strogoff, Devil's Auction, White Slave, Ivy Leaf, Hearts of Oak, Frank Frayne, Lizzie Evans, Pa ti-Rosa, Myra Goodwin, Kindergarten, Maude Banks, Newton Beers, Cattle King, Gus Williams, Oliver Byron, Tony Denier and Charles A. Gardner. John Moloney remains as treasurer.

The Standard, in point of decoration and repainting, will compare favorably with any of the other houses. A new curtain and all the scenery retouched, will add to the looks of the stage. Opens with The Silver King on Sept. 3.

A. Peckham, of the Casino, has changed the looks of that cosy theatre. He promises a better list of attractions than ever before. Sept. 3 is the opening night.

The Museum and Bijou Theatre will make a bid for theatre-goers with its new stage. Laura Moore's Comedy co. will open Sept. 3.

J. E. Fries has placed the photos received during the Summer, and he claims that the actor or actress who does not find his likeness in the collection is only an unknown barnstormer.

Lillian Baldwin, who was with the Opera co. at Schnaiser's Garden, has left for New York to play her old part of the Countess in Clio.

## CHICAGO.

There is very little of note to record for the theatres the past week, McVicker's and the Opera House being the only places open. Elaine will remain the attraction at the former until the opening of the regular season next Monday by Mr. and Mrs. W. J. Florence in their new comedy. The Palmer co. have been drawing very good houses lately, but by no means up to the proper figure. Certainly no such pleasing dramatic performances have been seen here for some time as this superb co. has given.

The Arabian Nights has been celebrating its one hundredth performance, and the Opera House was packed. Flowers and evergreens were everywhere, and the most popular people in the cast got huge bouquets. The third edition of the spectacle is to be put on this week, and in two weeks New Yorkers can have a chance to endorse Western enterprise. It is quite likely that the last edition of the burlesque will be the best of the series.

The Grand Opera House opens Sunday, 21, but not in time for a notice of the new people in the cast of A Tin Soldier. The theatre has been made almost new, with a liberal expenditure of money. Everything is fresh and bright in front of the stage, including a new drop-curtain. Red, gold and neutral tints predominate, and there is not a handsomer theatre anywhere.

The Columbia also opened 21, and Frank Mayo in The Royal Guard was received by a large audience. The house is all new and tasty, and Manager Dan Shelby entered upon what all hope will be a prosperous season.

The People's Theatre threw open its doors for the season Saturday, 20, and there was a full house. The Silver King was well acted and met with favor. There can be no doubt of the future success of the theatre, for it is not far from being the best managed and most valuable property in the city.

The Academy of Music will begin the season at the same time as the others—Sunday, 21—with Louie Lord in Idoala. That it will maintain its former prestige on the West side no one doubts.

Will J. Davis took THE MIRROR correspondent through his new theatre, now in process of construction, the other day, and pointed out some of its features. It is going to be a theatre of marvelous beauty and convenience. It has everything that most first-class theatres have, and lots more. The foyer is to be 38x40, with a restaurant attachment. The stage is immense—just how immense can be judged when I say that 100 feet of space and over lies between the walls. Mr. Davis said that no spectacle that ever got into a theatre need be afraid to bring along all the scenery. The last words Mrs. Jessie Bartlett Davis said as she left for a trip to Europe were, "Mind, Will, and have good dressing-rooms." Will is not going to have dressing-rooms, but boudoirs. Marble-topped stationary wash-basins in every one of 'em. A star's dressing-room that will knock Tom Keene cold after some he has seen. A private bath-room in a theatre dressing-room! That's what, and don't forget to remember it. The house will have eighteen exits, but on ordinary occasions only four will be used. The ventilation is copied after that in use in McVicker's Theatre—the exhaust-fan system. This draws in fresh air from the top and forces it out below, instead of the reverse, and has been found to work admirably.

The Siege of Troy spectacle was postponed from Saturday until Monday, 22. The Kiralfys have spared no expense to make it a grand success. About 1,000 people will be employed in its representation.

## BALTIMORE.

The season may be said to have opened, three of the five houses being in full blast. Last week the Monumental Theatre wheeled into line with the Ixion Burlesque co. as the opening attraction, and had a succession of big audiences all week. Some of the specialties were quite enjoyable, notably the singing of the Archmere Sisters and the black-face turn of McAvoy and Hallen. Some were old and tiresome. The bill, taken on the whole, was very fair. This week a new burlesque, Orpheus and Eurydice, will be the bill, with the same co., strengthened by a few new specialty people. Next week, American Four.

Dick Gorman, in The Hand of a Friend, closed a week of good business at the Front Street Theatre on Saturday night, and on Monday George A. Mitchell opened to a well-filled house in A Shadowed Crime. Next, W. J. Thompson in The Gold King.

When Ford's Opera House opened its doors on Monday night, it presented the appearance of a new theatre. The lobby has been entirely metamorphosed. The walls have been colored with the most delicate shade of Pompeian tint. The frieze and dado are finished with gilt and the ceiling is decorated most artistically. New and cosy chairs have been put in, the floors are covered with patent flexible flooring, new scenery has been painted, and the old house, lighted up with electricity on Monday night, presented a brilliant appearance. D. M. Bristol's Equescurriculum was the attraction, and the opening house was large and cordial. Next, We, Us & Co.

The Holliday Street Theatre will begin its regular season on Monday, Sept. 5, when will be presented a new and original domestic drama, entitled, Lost in the Snow, which has been in preparation for several months for which new beautiful scenery has been painted by C. S. Getz. The play was produced in London several seasons ago, and had an extended run. It was purchased by Harry C. Jarrett, who will personally superintend its production here. The bookings for the coming season includes some of the strongest attractions in the country.

Frank Connelly, well known and popular here, is expected to arrive next week to arrange for the opening of Masonic Temple Theatre (formerly Harris' Museum), the new lessees will begin operations in October.

During the Summer, Manager J. W. Albaugh has made many improvements in the Lyceum on Charles street. The whole interior has been remodelled, an entire gallery has been added, and when finished it will be a very commodious, comfortable theatre.

In face of all the reports of the collapse of the National Opera co., Manager Harris, of the Academy of Music, has made a date with Charles T. Locke, for a short engagement early in the season.

John Sleeper Clarke was in town on Friday and stopped at Barnum's Hotel. He dined with John T. Ford and other friends in the Mansion House, in Druid Hill Park, near where he spent the early days of his life. Before 1840 his mother owned nine acres of land, now a part of the Park, and lived near what is now the pump-house. Mr. Clarke returned to Philadelphia the same evening. Mr. Ford will manage the comedian's tour this season, which will open in the Grand Opera House, Pittsburg, Sept. 26. In his company will be Mrs. Jane Germon, Theodore Hamilton and J. B. Maher, a talented young amateur, all of this city.

There is a movement on foot to establish a Hebrew operatic organization in this city, and a Mr. Gartenstein, of St. Petersburg, has been secured to manage it.

## CLEVELAND.

H. R. Jacobs' Cleveland Theatre opened 15 to a top-heavy house and well-filled lower part. Under the Lash, a bad melodrama, in which Helen Vincent as a blind girl and Billy Williams as a darkey were the most praiseworthy features, was the attraction. The star, Walter S. Sanford of way-back minstrel and Uncle Tom fame, and, I am sorry to say, doesn't amount to much as an actor. The gallery attractions of the drama and two remarkably well-trained dogs have succeeded in drawing good business. Hettie Bernard Chase, the soubrette, in a new play by C. W. Chase, called Rags; or, The Wildcat of Woodland Farm 22. Miss Chase is new here, but brings good press notices from Louisville, Ky. Charles Gardner in Karl the Peddler 29.

At Drew's Dime Museum the new attractions 22, are Debro the Esquimaux Chief; Madame Juno, fat woman, and the dwarf daughter of Major Littlefinger. Owen Snyder, "the man who can't stop walking," remains.

The new Columbia Theatre, on Euclid avenue, opens Sept. 12, under B. C. Hart's management. Hanlons' Fantasma is the attraction.

Manager Pulsifer, of the Beacon Lights co., has engaged Neva Wharton of this city for a good part. Miss Wharton is as pretty as she is talented.

The Grand Central (variety) opens in September. The Mayor closed this place a month or two ago, but will allow it to run provided St. Lorenz, the manager, tones down the show from its former loudness.

The German dramatic season opens at Cleveland Theatre, Sunday, Sept. 18, with Moser's Krieg und Friedner (War and Peace).

Handsome Kate Forsyth's picture appeared in Sunday's *Plaindealer*, with this rather funny comment: "Although hardly as youthful as her appearance would suggest, Miss Forsyth may be numbered among the comparatively young women of the stage."

Maggie Wuertz, the violiniste, of this city, will go south soon to appear in a series of concerts.

Goodwin comes from Charley King, late an attache of a Sunday paper, who made his debut as an actor with Floy Crowell. Miss Crowell is playing this season a piece called The Blind Goddess, written by F. N. Wilcox, of Cleveland.

Isadore Friedman, last season an attache of the Cleveland Theatre, left 20 for New York, to join Zozo as property man.

Jessie Hatcher, of this city, has decided to join the Bijou Opera co. as prima donna, the Our Goblins project having fallen through.

Alice Goodrich, of this city, is giving a concert at Chautauqua and meeting with much success.

When the National Opera co. was in Cleveland in June, a number of the artists forgot to pay their hotel bills at the Stillman. A local paper mentioned the fact of the "fly-by-night" action of the warblers, and later Manager Coleman, of the hotel, received a letter from J. Orlando Harrison, attorney for Theodore Thomas, which reads:

"Several days ago a New York paper stated that the hotel bills of various members of the National Opera troupe, during their stay at your hotel in June, had not been paid by the manager of the opera co, and that you had made a claim for your money, but had not succeeded in collecting it. Among other names mentioned whose bill it was stated had not been paid was that of Mr. Theodore Thomas. Mr. Thomas was surprised at this statement. The co. was to pay all his expenses, and he supposed had paid them. If it is true that it did not, he will himself pay whatever charge you may have for his personal accommodations at your hotel. If you have not rec ived the money from the co. there is little probability now that you ever will; therefore, if you will send me your bill for the accommodations furnished Mr. Thomas personally, I will remit the amount at once, not because of any legal obligation on Mr. Thomas' part to make the payment, but because he will not allow you to be at any loss by reason of his being at your hotel."

Yesterday Mr. Harrison sent on a cheque for $14 45, which Mr. Coleman placed to the great Theodore's credit. The maestro wrote: "Mr. Thomas does not make the payment for the Opera co., and if they should at any time hereafter settle their bill, you of course are to make good this amount."

Gertrude Johnson, a bright young lady of this city, received an offer to join Val E. Love's dramatic co., but prefers to devote another year to study and then join a first-class comb.

Edwin French, the well-known banjoist, left 20 for New York to join Dockstader's Minstrels. Ned is a resident of Cleveland, and has few, if any, superiors as a twanger of the feline intestines.

Dora Henninges, the well-known vocalist of this city is considering offers of New York engagements.

The new play, Milton Modell, written by a Cleveland doctor, will not be produced until later in the season, by advice of Manager Gus Hartz. The piece is, however, being rehearsed assiduously.

Apropos of George S. Knight's revival of Baron Rudolph in New York, it is worth noting that Mr. Howard's excellent drama was first produced on any stage at the Academy of Music, this city, Dec. 11, 1880.

James B. Curran left Sunday night for New York to join T. W. Keene's co. Last Wednesday night, the members of the Damon and Pythias cast and others surprised Mr. Curran at his residence and presented him with a toilet set in appreciation of his services as a "coach" at the recent Opera House performances of the tragedy. Jim Cockett, of the *Sunday World*, made the presentation speech, and Mr. Curran, though surprised, etc., "managed to reply," and all was merry.

Signor Leonardo and Madame Isadora Rappaport, the operatic artist in hard luck, have secured an engagement to sing at Drew's Dime Museum week of 22—which is certainly a come-down from Col. Mapleson's Royal Italian concern. The signor appears in his flight from the city to have only reached the suburb of Newburg, and, as walking was bad, came back. The impoverished artists were aided by the city infirmary department.

## JERSEY CITY AND HOBOKEN.

In a couple of weeks from now I will probably have the satisfaction of dropping the stereotyped "nothing doing in theatrical circles." The Academy will then open with all the glory of a new and handsome interior, new scenery, and a drop-curtain which is said to have the drawing-power of Katisha's "shoulder-blade."

Chapman's Tent Pavillion is still attracting good houses. Jesse James is given this week with Henry Belmer, Harry Mitchell and Imogene Mitchell in the cast. Every Friday night hereafter will be known as Amateur Night and will be devoted to airing the abilities, or disabilities, of ambitious natives of which Jersey is very prolific.

The Hill resorts have been a failure this season.

### HOBOKEN.

Cronheim's Germania did a good business last week with a first-class variety co. This week Ed. Browne, with Nora Lytton, Jennie Moore Browne and a good supporting co., presented Good as Gold to fair business. The entertainment opens with Tit for Tat.

Press Eldridge, who appeared at the Germania last week, has engaged with Carncross, opening in Philadelphia 29. "Aunt Louise" Eldridge arrived on the *City of Richmond* 19, and brought a number of souvenirs for Press.

Richard Fitzgerald's Early Birds co. opens at Cronheim's, Sept. 4.

J. W. Macready goes with Mme. Neuville's Boy Tramp co.

Ned West informs me he is endeavoring to organize a good road co. for this season. His arrangements are almost completed.

Work of reconstruction is going on at H. R. Jacobs' Hoboken Theatre. It will be ready to open next week.

Mr. Edmonston, chief usher at Cronheim's, did a brave act a short time ago in jumping into the Hudson River and rescuing a boy who had fallen overboard. He received many complimentary notices from the local press, but deserves a more substantial reward.

I see by last week's MIRROR that George Fielding takes exception at his name being mentioned in the cast of Grau's Mikado co. In answer, I would say that I am not personally acquainted with Mr. Fielding and merely copied the name from the official programme, where it appeared as representing the character of Nanki-Poo. In the Olivette presentation by the same co., however, the tenor was billed as Harry Nelson, and received favorable mention as such.

## LOUISVILLE.

At the New Buckingham a fairly good variety co. drew rather poor houses. A novelty equestrian first-part was introduced, which was favorably received. This week a change of bill and many new faces.

Will S. Hay's latest song is called "Minnie May."

O. C. Merriwether, of Marc Klaw's business force, left for the East 16.

Colonel W. C. Crum, press agent for Forepaugh's Circus, is a genial, clever gentleman

John Warner, of the Masonic, is impatiently waiting the opening of his house.

Charles Bowser is still here. He is in rugged health and enjoying himself among his home people.

Forepaugh's Circus appeared afternoon and evening 18-19. Street parade and ring performance very good.

A Mr. Simon, referred to as a "reformed" actor, is giving chalk-talks at a camp-meeting in this vicinity.

The Exposition opens 27. It will offer several stage attractions during its progress.

During the street parade of the circus, 18, the herd of elephants stampeded, creating a panic and injuring a number of people.

Patti Stone, the St. Louis amateur who made a favorable impression with the Katie Strauss co., has an offer from the Duff Opera co.

A paper recently referred to a certain celebrity as "Mrs. Jane B. Potter." This lady is being boomed just now. A recent issue of the *Times* contained two columns of "manufactured" puffery.

The Masonic is being overhauled. Season opens Sept. 7 with Shamus O'Brien. The attraction is making much use of favorable mention made by "Nym Crinkle."

Announcement is made that there will be no advance in prices at the Museum. The house has a magnificent booking, and will be an important factor in local amusements.

The Burning of Moscow is launched upon what seems will be a prosperous season. At the opening 18 an immense audience was in attendance. The attraction is superior to The Last Days of Pompeii, which drew such large crowds last Summer. The illumination of Fourth avenue was a gorgeous affair and attracted much notice. The advertising methods of the management are very effective.

Macauley's Theatre has been thoroughly renovated since its close. It will open Sept. 1 with Wilson and Rankin's Minstrels, to be followed by the Hanlons in Le Voyage en Suisse, which attraction opens season here. The co. will arrive 28.

Your correspondent, while in Cincinnati during the past week, saw the MacCollin Opera co. in Francais; met Smiley Walker, who goes out as business manager for Annie Pixley, and Manager Charles Osgood of Harris' house. He also saw Buck McKinney, of Macauley's, stand in the grand stand at the ball-park and "weep great scalding tears" as the Porkopolitans wiped up the earth with the Louisvilles.

The Strauss Opera closed season at Phoenix Hall Park 16-17, presenting Ruddygore, which was heard here for the first time. The season was not financially successful, and there is said to be some hard feeling between the principals in the venture. Miss Strauss comes out about even, and Messrs. Hamilton, Pepper and Dixon are out their services. The first-named gentleman has taken his departure for New York; the other two and Carrie Tutein and the chorus go to Owensboro, Ky. where they are billed as the New York Ideal Opera co.

## CALIFORNIA.

### OAKLAND.

Oakland Theatre: Professor J. M. MacAllister, week of 8, and attracted big crowds every night to see his tricks and get his presents. He has a very extensive lot of illusions, which are principally of his own invention, and he performs them very cleverly. His assistant, J. A. Casey, was very graceful in the performance of his duties, and T. Wilmott Eckert gave two tenor solos which were generously applauded. One hundred presents, consisting of furniture, silverware, china, groceries, etc., were given away at each performance, and their distribution caused considerable fun. Harrigan's New York co., week of 15.

### LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Cinderella, by local talent, under the direction of Mrs. Benton, was so successful week of 8, that it held the boards for another week.

Messrs. McLain and Lehman are soon to begin the construction of a new place of amusement, to be called the Tivoli Opera House. It will be situated on Main street, between Second and Third streets, and will be complete in all its details. It will have a frontage of 80 feet on Main street and a depth of 293 feet, and will be three stories high. The front building, 80x80, will contain three stories, an office for the proprietors, and a fifteen-foot passage way to the theatre, on the first floor. The second and third are to be used for offices. Front of building is divided from theatre proper by space 40x80 laid out in garden, etc. Theatre will seat about 1,800. Stage will be 73 feet wide and 50 feet deep.

### STOCKTON.

Avon Theatre (Humphreys and Southworth, proprietors): We have Edward Harrigan billed for Old Lavender 18.

Stockton Theatre (Brady and Co., lessees): George C. Staley was welcomed by a large audience last night. This week's performances begins with an olio in which appear George Marion, Starin and Rickling, Jessie Chapman, George Lavender, Ida Thompson and others. It is followed by the comedy Yacup. Tuesday, Thursday and Friday have been reserved as ladies' nights, and the theatre continues very popular.

## COLORADO.

### DENVER.

The season at the Tabor opened Monday night, 15, and an audience was on hand which crowded the theatre to see Mr. Gillette's now famous play, Held by the Enemy. There was much evidence of the audience's appreciation, and in some instances the most positive approval. This was particularly noticeable in the strong climax of Act II. The principal parts are finely taken; they couldn't be otherwise with such people as Mr. Gillette has collected. The co. is enjoying a very prosperous week at prices not exceeding a dollar.

The Randall co. has closed its Denver engagement of nearly two months and has left the city, I hear. The last week the programme was varied. Miss Randall appeared as Josephine in Pinafore, and in act of Fra Diavolo on her benefit night. The co. is in an embarrassed shape in a financial way, according to the *Republican*. If such be the case (and I've no reason to doubt the correctness of an interview, which appeared recently in the paper), it demonstrates that the Denver season wasn't any too successful. The adversity which follows Miss Randall with such unremitting force doesn't seem to frighten her, and she signifies her intention of standing by her people.

The *Republican* says: "The bad luck grew out of the passage of the Inter-State Commerce law." The railroad fares cost such enormous sums that the profits were almost entirely taken up. Miss Randall says it cost her $1,000 to bring her people from Salt Lake to Denver, and that the fares in California amounted to astonishingly large sums. It was a bad season, there was no question about that, but she hoped yet to tide it over, and expressed the utmost confidence in the future. She will take the co. to Colorado Springs and Leadville next week, after which she will send the chorus-singers home. The leading people will remain with her, and after a brief rest, probably at Idaho Springs, will appear with Miss Randall in musical comedy at various points in Colorado and elsewhere in the West. Miss Randall has been very successful in this class of business, and is confident that she will succeed in it again. She did a kindly thing yesterday when she sent young Pagett, one of the company, who is a consumptive, home to his relatives in New York. This took $50 of her benefit money. The landlord at the Lindell Hotel seized on the chorus-singers' baggage and still detains it, but Miss Randall says they are not suffering for changes of clothing. Miss Randall says she has no idea of giving up her own co. and of going to work for somebody else. She will persevere, hoping for better times. Mr. Atwood, Miss Randall's husband, says that he will keep the leading people West by all means, now that he has got them here. Going back to New York to reorganize would be folly, with railroad rates as high as they are. He says the thousand-mile tickets now being issued will help the co. out to some extent, and that they will immediately avail themselves of this opportunity, which affords them slightly reduced fare."

The E. T. Stetson co. is at Music Hall; for how long I don't know, as I haven't been around there lately, owing to an absence from town. The co. closed its first week Saturday night (13) with Neck and Neck, which was the bill every night. Much stress was laid upon the realistic hanging scene. The houses are reported as only fair, but the co. quite accetabl. Now the bill is Olive Branch.

The rink, which Adelaide Randall recently left, has been christened the Sixteenth Street Theatre. The primitive stage is now accommodating, I should judge, a primitive co., which is trying to capture quarters with Mrs. Partington. The "favorite American comedian," Burt Stanley, is at its head.

Keller's Museum and Theatre on Lawrence street will open Sept. 10, 'tis said. It seems to me this is putting it at an early date, for the interior work on the building has just begun. It is an imposing structure, four stories high, and built of white stone.

Apropos of the departure of the museum from the corner of Sixteenth and Champa streets for unknown parts, the *Play* says: "The three-headed lady no longer flourishes, the electric clock has run down, and the ten-cent circus has folded its tent and gone to other parts. All of which shows that the regular dramatic season has opened."

I hear Mr. Gillette's co. only makes one stop between here and New York, where it's due 29. Omaha is the favored town.

Mr. Jaffa, of the Trinidad Opera House, was a recent visitor. The D. and R. G. has recently completed a line to the town, and it's now on the Southern circuit. The point is one of importance, and the inhabitants are said to patronize theatricals liberally. Manager McCourt, of the Tabor, will book for the house.

One of the most refreshing bits of love-making on the stage I ever saw is the scene between Susan (Miss Dillon) and Bean (Mr. Gillette) in Held by the Enemy.

Prof. Richter, the new leader of the Tabor orchestra, plays a violin solo after the first act of Held by the Enemy, and receives well merited applause. He's an able musician, and I'll warrant will give entire satisfaction as conductor.

From the *Republican*: "Prof. Carl Majer, of Detroit, composer of the opera Priscilla, written by Stanley Wood, arrived in town yesterday. When Priscilla was produced at the Tabor Grand the *Republican* pronounced it as the equal in merit to the best foreign light operatic works, and it now extends a hearty welcome to one of the best composers America possesses. Prof. Majer will spend several will spend several weeks in Colorado, visiting places of interest and gathering inspiration for future musical works."

By the way, I haven't heard anything lately about Priscilla being brought out in New York. Have negotiations between Mr. Wood and the Aronsons been dropped?

Viola Allen was last seen upon the Tabor stage in the Salvini support.

Manager McCourt is endeavoring to get the San Francisco Clito co. here.

Manager Sym Nye, of the Colorado Springs Theatre, has become a railroad man, having linked himself with the new Midland as local passenger agent at Colorado Springs.

Charles Rudmann is no longer a member of the Tabor doorkeeping force.

Leslie Allen makes a profound impression as Uncle Rufus, the faithful old negro servant, in Held by the Enemy. It's an excellent performance, one of the most pleasing features of the play.

Frank Griffin, Mary Anderson's step-brother, was married to Jessie Black, a Denver singer, 6. The couple went South, where young Griffin has a ranch. Frank wedded a decidedly pretty girl, not unlike his sister Mary, in my eyes; about the same height, a divine form and a fair face, out of which lustrously shine a pair of dark eyes.

Walter Whitesides, Chicago's youthful tragedian, is with a camping party at Buffalo Creek, this State.

Emil Wolff, who has been the leader of the Tabor orchestra ever since the house opened, has shaken, or is about to shake, the Denver dust from his feet, and will hereafter tread the metropolitan soil of New York. Prof. Wolff had a benefit at the Rink—I forgot, the Sixteenth Street Theatre—Sunday night, 14. It wasn't a tremendous success, from a pecuniary point of view.

Annie May Kassler, the New York singer, was in the cast of La Fille du Regiment, presented at Turner Hall on a recent Sunday night. Her role was Marie, and it is said she acquitted herself with credit. Her support was principally the Denver Maennerchor. Quite a crowd attended. Miss Kassler's voice is a clear soprano of much volume, but she has an unpleasant way with her when singing. I refer to her facial contortions. 'Tis said Miss Kassler joins Musin in September.

Week of 22 at the Tabor is vacant. Edward Harrigan's co. comes week of 29.

## CONNECTICUT.

### NAUGATUCK.

Main's Circus 18. Fair audience in the afternoon and crowded tent in the evening. Fair performances and satisfied audiences, although many advertised features were omitted.

### WINSTED.

Opera House (J. E. Spaulding, manager); Hennessey Brothers' Minstrels opened the season 16 to good business. Barlow Brothers and Frost's Minstrels Sept. 1.

### MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): The season opened 17 with Barlow Brothers' and Frost's Minstrels. Fair house; good show. Kindergarden Sept. 2; Wilson Day 5, week; J. S. Murphy 14. This house is to have a new drop-curtain and some new scenery from Sosman and Landis. No other changes.

The new Opera House, which it seemed certain would be built this Summer, is still a thing of the dim future.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

It is a good thing that our theatres closed this Summer, for the weather has been something quite too awful. It is still too hot to think of anything but trying to be comfortable. The date of Albaugh's opening, I can not learn, everybody being out of town, but it will be about the middle of next month.

At the National, Russia will be presented this week by Frank Bangs and Charlotte Behrens. The regular opening will occur Sept. 19 with the T. P. W. Minstrels.

Harris' Bijou opens this week with Edwin Mayo as Davy Crockett, followed next week by the Australian Novelty co. There have been a number of alterations made at this house. A new arrangement of seats and a sliding roof to afford better ventilation, but no improvements in exits or accommodation for the hard-worked player-folk, also badly needed.

Kernan's Summer Theatre has, I hear, done a fair business. The Grieves Opera co. and Eliza Weber's Burlesque co. furnishing the amusement. The Tale of a Mascotte is the principal feature this week.

## FLORIDA.

### JACKSONVILLE.

Notwithstanding the warm weather, our people seem to be actually craving for amusement, and all express

pleasure at the rapid progress on the new Opera House. New arrangements have been made in regard to its completion, and the building will now be positively opened to the public on or before Nov. 1. The coming dramatic season will be the most auspicious in our city's history, by reason of the Florida Sub-Tropical Exposition, which will be held here this winter. The managers have proved themselves equal to the task, and success seems now to be assured. The neighboring islands of Bahama, Nassau, etc., have appointed resident commissioners, and it is estimated that from thirty to forty thousand visitors will be here during the Exposition. It would be well for managers contemplating Southern tours to take note of this.

## ILLINOIS.

### QUINCY.

Opera House (P. A. Marks, manager): Regular season opens 23 with McIntyre and Heath's Minstrels, followed by Hoyt's Tin Soldier co. 31. On Sept. 10 Mattie Vickers pays us a visit. The following are a few of the companies booked: Willis and Henshaw's Old Cronies, Sol Smith Russell, Evans and Hoey, Nat Goodwin, Mr. and Mrs. Florence, Louis James and Marie Wainwright, A Cold Day co., Jennie Yeamans, Michael Strogoff, W. J. Scanlan, Rag Baby, Peter F. Baker, Modjeska, Pat Rooney, Cora Van Tassel, Maggie Mitchell, Frank Mayo, Fred. Warde, F. C. Bangs, James O'Neil, B. Polk, McNish, Johnson and Slavin's Minstrels, and Carleton Opera co.

### GALESBURG.

Princess Theatre (C. H. Hoover, manager): Haverly's Minstrels are announced to open the Fall season at this house Sept. 2. They always draw well here.

Arena: Forepaugh's Show is billed for Sept. 9.

### ROCKFORD.

Under the guidance of Manager Jones, your correspondent was shown through the Opera House, which is receiving the finishing touches of repainting and redecorating. The Edson system of electric light (200 incandescent jets) has been put in, and on the opening night the house will present a very attractive appearance. The season will open Sept. 6 (Fair week) with Fred. Warde for four nights. Fifty-five companies have at this date been booked, among them being Modjeska, Alone in London, Boston Ideals, Lotta, Joseph Murphy, My Geraldine, Kate Castleton, Karl, Sweatnam, Rice and Fagan's Minstrels, Dunlap Opera co., Murray and Murphy, Lost in London, Macdonald and Barnabee Opera co., Zozo, McNish, Johnson and Slavin's Minstrels, Streets of New York and many others of equal merit.

Season looks promising. Factories are working full time and the country has a fair crop.

The Elks will give their first social in honor of Fred Warde. A number of Chicago Elks have promised to attend.

Sells Brothers' Circus 19 to large crowds. Stirk and Zeno trapeze act, Polly Lee and Willie Sells, equestrian acts, were the features. The Wild West was a tame affair

### DECATUR.

Smith's Opera House (F. W. Haines, manager): John Dillon, supported by a good co., on 15 presented the comedy Wanted—The Earth. Dillon monopolized the attention and applause of the audience and kept it in roars of laughter. McIntyre and Heath's Minstrels appeared to an overflowing house 19. The weather was delightfully cool, and all present enjoyed themselves highly over the queer antics and funny sayings of the minstrels. The specialties were good. Silver King 31.

## INDIANA.

### INDIANAPOLIS.

The first opening of this season occurred at the Grand 15, Professor Morris' Canine and Equine Paradox being the attraction. The house was crowded during the entire week, and the audiences seemed thoroughly satisfied with the performances. There will be no other opening of the theatres until late in September, when Fantasma will appear (22 prox.) at the Grand, and Ivy Leaf at English's.

The museum season opened 22, with Charles A. Gardiner in Karl.

Though Bill Poster John Edwards has contracted to reopen the Casino on Sept. 5, no billing has been done, and its future is veiled in darkness.

Theo. Stark and Jennie Goldthwaite, who were to appear in Bob Watts' new comedy, P.-E.-G., have abandoned their starring tour. The cause is a trivial one—their backer, Marsh Thomas, of Greensburg, having failed to advance money. Both have joined the Baldwin Theatre co.

For several weeks opposition paste brigades have fought a battle in and around this city. Forepaugh was dated 12, and Sells Brothers plastered new paper naming Sept. 1 at a cut rate. Forepaugh exhibited to the capacity of the tent.

R. S. Terry, a former Indianapolis merchant and an Elk, is "butchering" with the Sell's show.

Hasselman, the theatrical printer, has closed an $8,000 printing contract with Rudolph Aronson for the New York Casino Theatre and the road companies.

### FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): The season will open Sept. 6 with the MacCollin Opera co. two nights. Considerable work in the way of interior improvements is being done at the theatre, and judging from the large list of strong attractions booked, this pretty theatre will enjoy a prosperous season.

Academy of Music (J. Fletcher, manager): The regular season will be opened 20 with J. Z. Little's spectacular melodrama, The World. Much interest is being taken by our theatre-going people in this house, as it has been thoroughly remodelled, new scenery, new drapery and entirely new interior decorations are among the improvements. A full and complete system of incandescent lighting will be put in. In looking over the list of fine attractions booked, I must say Manager Fletcher is to be congratulated. Our citizens should feel proud of two such enterprising managers as Messrs. Simonson and Fletcher.

Lockwood and Flynn's Circus is billed for 25-30.

### MICHIGAN CITY.

Opera House: Stevens' Dramatic co. closed a three nights' engagement to standing room 17. Louie Lord, in Idonia, followed 20, delighting a fine audience by her superb acting. Felton-Connier on Sept. 12 week.

### LEBANON.

Grand Opera House (J. C. Brown, manager): The Basye-Davis co., with Annie Burton as star, opened the season for themselves, and for the "house" 15, playing the week. Business increased.

## IOWA.

### WATERLOO.

Goodwin's Opera House (L. C. Goodwin, manager): Beach and Bower's Minstrels came 15 to best house ever known to a burnt-cork party here. General satisfaction. Excellent street parade.

We have been short on attractions on account of Manager Goodwin refusing to play cheap attractions, by the week, with pirated plays. THE MIRROR'S war on pirates has made it rather warm in Northern Iowa, as managers will not play them.

The East side rink will soon be ready for opening as a theatre for cheap attractions.

Goodwin Opera House has now booked more good companies that have never made the stand before than in any previous season. No danger of hard times here this season, as money is plenty, crops big, and business outlook good.

### DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Season opened 16 with McIntyre and Heath's Minstrels. Good houses; well pleased.

### MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): Haverly's Minstrels delighted a crowded house 15.

Leading citizens are securing subscriptions for a $35,000 Opera House, and have already raised $33,000. So a new house by Dec. 1 is almost a certainty.

J. H. Haverly visited his co. here.

### CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Season opened 13 with Haverly's Minstrels to splendid house. Wilber Comedy week of 22. Parlor Match 30, McIntyre and Heath's Minstrels Sept. 1, Daniel Sully 16 17. Bookings for '87-8 exceeds in number and excellence all previous seasons.

Col. Wood's N. Y. Aquarium car was here 18-19.

G. S. Beasley, of Haverly's Minstrels, was arrested Monday evening, 15, at 2 o'clock, for burglary. On preliminary examination he was bound over to await the action of the grand jury. In default of bail Mr. Musical Beasley languishes in the Linn County Jail.

## KANSAS.

### NEWTON.

The Doris and Colvin Circus gave two performances 16. The attendance was large and all were well pleased. A Wild West brigade, in the way of Indians and Cowboys, Captain Stubbs in rifle-shooting, California Frank and his bucking broncho and a number of others, emphatically new features, were introduced, making the entertainment as a whole, one worthy of much praise.

### TOPEKA.

J. M. Barron, manager and C. F. Kendall, owner, of Opera House, are back in town. The Grand is now definitely announced to open the third week in September with its old stand-by, Devil's Auction.

Amusements have been unusually quiet this Summer, and but very few "snaps" have taken us in.

Everything points toward an average good season.

### LEAVENWORTH.

Opera House: Eunice Goodrich opened 15 for a week presenting Rosedale, and turning people away nightly. Her repertoire includes three new plays of her own composition, entitled Dad's Boy, Wanted—A Husband, and A Straw Man and also Arrah-na-Pogue, East Lynne and Boarding School. Miss Goodrich is a brilliant little actress and very well supported. Phenomenal business all week.

The smiling face of Charles Elliott, the popular young local manager, is again seen at the box-office window after an absence of several weeks in advance of Coup's horse show.

### FORT SCOTT.

Opera House (W. P. Patterson, manager): Richards and Pringle's Georgia Minstrels drew a good house on a warm night, 18. Billy Kersands and George Jackson seemed to please, but the performance on the whole was tame. Booked: The New York Ideal Opera co. Sept. 7-10.

## KENTUCKY.

### OWENSBORO.

Opera House (Conroy and Smith, managers): The New York Ideal Opera co. played to very fair houses 18-20 in The Mikado, Mascotte and Ruddygore. Fred. Dixon is a first-class comedian. Harry Pepper possesses a rare tenor voice, and is a good actor. Carrie Tutein and Clara Terry deserve mention for their voices and acting. Regular season opens Sept. 24 with Cora Van Tassell. Lillian Lewis is booked for Fair week, Oct. 11-15. The managers have succeeded in booking Modjeska for Nov. 30, and there are a number of other good attractions booked in the meanwhile.

## MAINE.

### PORTLAND.

A whole week of blue sky and sunshine, together with a new opera by a Portland composer, has succeeded in packing Greenwood Gardens at every performance.

Apollyon; or, The Friars of Whitehead, is the name George Walter Goold has given his latest effort, and the success that the new musicale has achieved reflects great credit on the composer's ability as well as on Wilkinson's clever co., who did great work, taking into consideration the limited time given for preparation and the smallness of the stage. There are several telling chorus s, the finale to the first act, "Fie for Shame" being particularly strong and catchy. "Beautiful Eyes," a solo, by the Duke, is without doubt the sweetest thing in the piece, and was redemanded at every performance.

Messrs. Bell and Wilkinson, as Nip and Tuck, were remarkably good, and as the two statues in the penance scene were simply convulsive to the audience. Mr. Slattery was a very good Abbot; Mr. Cooper was acceptable as the Duke, and Mr. Kendall was about the worst Friar one could possibly imagine.

Marie Bell and Jennie Smith shared the honors with Messrs. Bell and Wilkinson, and both vocally and artistically were charming. Miss Brown was hardly equal to the role she assumed, and vocally was unable to do the character justice. The choruses were well done, and the business of the opera was decidedly good, taking into consideration the fact that it was all original.

Mr. Goold led the orchestra in person, and much of the success was owing to his brilliant work. He composed the music, wrote a good libretto, did all the orchestration, drilled the chorus and conducted every performance—a feat seldom accomplished by one man.

Few empty seats were seen at the Pavilion last week. Bellac, the greatest of jugglers, and his fascinating wife have attracted crowds and given their audiences a wonderful exhibition. George Leslie, the monarch of acrobatic song-and-dance, and Barr and Shelbyden in German sketches, have ably assisted, and the good work of Manager Norman's unrivalled orchestra completed a mighty fine performance.

This week Wilkinson does Iolanthe and Pinafore.

Professor Boos left for New York Sunday to get ready for the opening of Murray and Murphy.

Arthur Wilkinson sprained his ankle quite seriously Saturday evening in making an exit.

Bridge Wheat, of the Wilkinson Opera co., is seen at the Falmouth Hotel daily, attending to his numerous correspondence.

Alex Bell and his lovely wife close their engagement this week. They will be sadly missed.

Walter Goold has already had an offer for a half interest in Apollyon.

Wilkinson has made good money for the Gardens this season

The last week will see several revivals

Manager Norman and Wolff Marks, of the Pavilion, have lent valuable assistance at the Union House musicales.

James Reilly and his wife (May Templeton) left Sunday to join the Murray and Murphy co.

A Band tournament is one of the attractions at the Gardens.

Manager Norman has a great bill for his last week.

Mrs. James Gilbert (*nee* Bate) was at the Island Tuesday.

The season at Portland Theatre opens the last of the month with A Night Off.

Professor Seeman, together with his wife and mother, left for New York 16, after making a most delightful stay among us.

The closing weeks of the season are bonanzas for the managers, and crowds are in attendance at every performance.

### AUGUSTA.

Floy Crowell's engagement in this city was decidedly successful, large patronage having been given her. Miss Crowell is certainly a bright, vivacious actress, winsome, fascinating and talented, as her fine acting in the character of Helen Malvern in the drama Estranged more particularly showed. C. Ed. Dudley is a capital comedian, versatile and legitimately funny. Mr. Dudley is also a dramatic author, having written the play of Iess; or, A Woman's Sin, which had its initial performance here 16 and made an unquestioned hit, being pronounced one of the strongest plays ever presented. It is one thing to speak lines written by somebody else, but it is quite another thing to write lines for somebody else to speak. That Mr. Dudley is successful in both, your correspondent bears cheerful testimony. John Murray appeared to great advantage in all he undertook, and Mr. Iveson, leading man of the Crowell co., made a good impression. Lucy Cutler and Miss Fontaine deserve special mention; indeed, all the troupe did well.

An Uncle Tom party under canvas afflicted the town of Richmond 16, and the local paper, the *Bee*, mildly insinuates that the dog employed in the play would have conferred a great favor on suffering humanity if he had chewed up the man who attempted the character of Marks, the lawyer. Such is gratitude. The Redmund-Barry co. played in Richmond 22.

Lizette Le Baron is having a needed rest with her friends in Gardiner. She has several offers for the coming season, but has not yet decided which she will take.

The Boston Comedy co. will open its twelfth season 25 at Boothbay, Maine.

Ella Maud Murray, the distinguished reader, of Boston, has been giving a series of recitals at Bar Harbor the past week.

Coming: The Dalys in Upside Down 31; Sept. 2 Andrews' Michael Strogoff.

THE MIRROR is always for sale at the bookstore of J. Frank Pierce.

Brunswick: A Night Off comes 27, Michael Strogoff Sept. 1; Bennett and Moulton, under Rufus Somerby, Sept. 12-14.

### BANGOR.

Opera House (F. A. Owen, manager): Bartram and Burbridge's Comedy co. presented A Night Off to good business 18. The co. is well balanced and all took their parts finely. Those worthy of special mention are Ernest Bartram, E. J. Burbridge, Ethel Barrington and Mary Clare. The part of Lord Mulberry was taken by Frank Lyle, and not by Mills Hall as per programme. The genial treasurer, Alfred De Lissen, wishes to be remembered to THE MIRROR.

## MASSACHUSETTS.

### WORCESTER.

Theatre (Charles Wilkinson, manager): The T. P. W. Minstrels opened the house 18. Every seat was sold the day before. Five hundred standing-room tickets were sold. The new first-part was quite novel and took well, but the show is below its general average. Sweatnam, Rice and Fagan have the date of 27. J. F. Crossen's co. have the week of 29 playing The Banker's Daughter, A Celebrated Case and Victor Durand.

Bristol's Museum opens next month with a full line of attractions.

Miller, Stone and Freeman's Circus pitch tents for a four-days' stand 31. As that is the week of the New England Fair to be held in this city a big business will be done. T. A. Kennedy, the advance agent, is now here with a corps of men billing the town. Mr. Kennedy sails for Liverpool the first week in October. He has leased the Grand Circus in Manchester, and will take with him from this country the Olympian Quintette, The Black Swan (Miss Cushman), Isaac Jones and the child artist, Josie Rivers—all colored. Harry Rand, at present treasurer of the Metropolitan Opera House, Columbus, O., will go with him as treasurer.

Extensive preparations are being made for the Annual Musical Festival that takes place next month. Some of the finest soloists in the country take part. Rehearsals have been going on for a month.

The Lucier Family, of this city, are to have a full season's engagement.

There is talk of a Dramatic Festival taking place the coming Winter in Worcester. With Manager Wilkinson at the head it will be a big success if he can see his way clear to carry it out.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The T. P. W. Minstrels opened the season 17 to a packed house.

Musee: A minstrel-variety show 15, week, did a light business. This week Wilson Day's co. in a repertoire. Next, Richard Hume in Ginger Snaps.

W. M. Babbitt, Pat Rooney's energetic agent, was here 17.

W. C. Taylor will issue *The Stage*, Gilmore's programme, this season in place of Louis H. Orr, who has been the publisher for five years.

Charles M. Bassett, lately a member of the Standard Opera co., has joined Hi Henry's Minstrels.

Harry Rich, of burnt-cork fame, is to have a dramatic co. on the road this season, with Helen Siepet as the star. It will appear at the Musee Sept. 5, week.

Violinist Barrett, of the Musee orchestra, who has had a deal of trouble, all caused by one broken string, is once more in his old position.

George H. Edwards' familiar face and voice were conspicuous in their absence from the T. P. W. co.

J. H. Turner has retired from hotel life and is again ushering at Gilmore's.

Maurice F. Clare, for many years one of the leading musicians here, died of throat affections last week. He was a prominent member of the local lodge of Elks. They conducted the funeral.

### LYNN.

Miller, Stowe and Freeman's Circus, 15-16, to good business. The ring performance is first-class. A small collection of well-kept animals adds to the attraction.

Peck's Bad Boy opened the season at Music Hall 22, remaining three nights; to be followed by T. P. W. 27.

The fourth annual musical festival at Point of Pines has been a complete success, and the beautiful grounds have been crowded all the week. At the earnest request of many patrons the Festival will last one day longer.

THE MIRROR is on sale at the Hotel Pines.

### FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): The T. P. W. Minstrels opened the season 20, to the second largest business ever done at this house.

Presentation: After the performance all connected with the house assembled in Manager Ogden's office, where ex-Manager Courrier, on behalf of the attaches, presented G. E. Sanderson, late business manager, with a very handsome gold-headed cane. Manager Ogden then stepped forward and sprung a similar cane, also from the attaches, on Mr. Courrier. The recipients were completely surprised, but finally recovered their breath and briefly but feelingly thanked the boys for this expression of their esteem and good will. The Dalys in Upside Down 26.

### FALL RIVER.

The season opens at the Academy of Music, 31, with Gorman Brothers' Minstrels. During the season the following attractions will probably appear: Sweatnam, Rice and Fagan's Minstrels, Ivy Leaf, Murray and Murphy, Roland Reed, Redmund and Barry, W. J. Scanlan, Clara Louise Kellogg, T. P. W. Minstrels, Annie Pixley, Alone in London, Shadows of a Great City, Joseph Murphy, McN., J. and S. Minstrels, A Night Off co., James O'Neill, Kate Claxton, Booth-Barrett co., Rag Baby co., Haverly's Minstrels, Bennett and Moulton Opera co., Maud Banks, Mlle. Rhea, Lotta, Thomas W. Keene, Effie Ellsler, Maggie Mitchell, Richard Mansfield, Henry Chanfrau, Held by the Enemy, Oliver Byron, Denman Thompson, Jim the Penman, Casino Opera co., Margaret Mather, Daly Brothers, Bunch of Keys, Lizzie Evans, Conried's Opera co. in Gypsy Baron, Howard Athenæum co., Dockstader's Minstrels and Mestayer-Vaughn co.

During the Summer considerable work on the stage, by J. C. Schell, scenic artist of the Park Theatre, Boston, has been done. Three landscape, three different chamber and a kitchen setting have been painted. The wings, borders and draperies have been repainted and the minor stage-settings brightened up; new furniture, and the boxes and balcony reupholstered.

James M. Johnson leaves to-night for Philadelphia to begin rehearsals at Carncross' Minstrels.

### HOLYOKE.

Opera House (Chase Brothers, managers): During the Summer months the house has received a thorough overhauling. It opened for the season 16, with the T. P. W. Minstrels. The house was packed to suffocation, and an excellent programme was presented. The handsome costumes of the first-part were much admired, and the acts which followed were mostly praiseworthy. Pat Rooney 23, Hoyt's Hole in the Ground Sept. 6, Barry and Fay 8.

## MICHIGAN.

### OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Draper's U. T. C. co. appeared 10 to a packed tent; performance poor. The regular season opened 18, with Fowler and Warington's Skipped by the Light of the Moon. Second appearance here. S. R. O. sign hung out. Your correspondent extends thanks for courtesies. Alden Benedict in Monte Cristo Sept. 14.

Mr. and Mrs. Francis Labadie, who have been spending their summer vacation here, have gone to Chicago for rehearsals. Their co. opens in Nobody's Child in that city 29.

### BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Stevens' Dramatic co. 19, in Perils of New York, to a fair house. Skipped by the Light of the Moon 27; Evangeline, Oct. 15.

### FLINT.

Tin Soldier co. opened the season here Monday, 15, to a fair house. For an opening night the skit was well played.

Fowler and Warmington co. in Skipped by the Light of the Moon to fair business 17. Put on in good shape and deserved better.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Opened the season 22 with My Geraldine co. with Agnes Robertson as the stellar attraction. Haverly's Minstrels 25 27.

Olympic Theatre: Opened season 22 with May Fisk's Blondes, in Female Brigands. Manager Hilton promises a good line of attractions.

United States Tent Show: Acrobats, etc., give a good performance to good houses throughout the week.

Sackett and Wiggins' Museum: Fine attractions to good business.

### MINNEAPOLIS.

Pence Opera House: Macbeth has run two weeks to good houses. The co. show evidences of painstaking preparation, which is far more to their credit than their acting. It is certainly a question whether Shakespeare's plays, so presented in a low-price theatre, have an elevating influence on the audience.

The capacity of the new People's Theatre will be 1,800. A good stock co. has been engaged, in which Marie Wellesley will be leading lady. W. E. Sterling will be manager.

Manager Weadon, of the new Hennepin Avenue Theatre, says his house will be the finest in the Northwest. It opens Sept. 19 with the Booth-Barrett co., which will play a week (not appearing in St. Paul this season), giving Hamlet, Othello, Macbeth and The Fool's Revenge. A remarkably successful engagement is looked for.

### STILLWATER.

Grand Opera House (E. W. Durant, manager): Haverly's Minstrels, under the management of W. S. Cleveland, gave a splendid show to a packed house, 17. Among the features the act of Hilton, that marvellous wonder, stands alone. He has not his equal on earth. George H. Wood, the comedian, reaped a fair share of approval in his witty sayings and eccentricities. Master Percy, the nine-year-old singer, made quite a hit. Howe and Doyle, the cloggists, gave a fine exhibition. Taken altogether it was a fine entertainment, and reflected great credit on Mr. Haverly. Maggie Mitchell Sept. 22.

## MISSOURI.

### KANSAS CITY.

The final week was indeed a triumph for the Thomas Opera co. Ruddygore met with indifferent success in New York, but it was accorded a warm reception here. True, the opera, musically speaking, is a failure, but the dialogue took well with Kansas City opera-goers, judging by the heartiness of the applause bestowed on the principals. The opening night found Music Hall filled very comfortably. The opera was staged in an excellent manner. The second act was specially worthy of praise. Edward Temple sang the role of Robin Oakapple better than other characters he has essayed during the season. His duet with Miss Haas was finely sung and was accorded an encore. Nothing is overdone in the portrayal of the role. George Paxton made quite a hit in the role of Richard Dauntless. He introduced the sailor's hornpipe, which took immensely. In the part of Sir Despard Murgatroyd, George Broderick sustained his previous reputation for excellent singing. Maurice Hageman made a splendid old Adam Goodheart. H. B. Reeves sang the role of Sir Roderick Murgatroyd in a fine manner, but he was too ghostly to get an encore. Mabel Haas, as Rose Maybud, made a hit of the evening. Her charming manner completely captured the audience. She sang in beautiful voice and received quite a number of encores. The Dame Hannah of Emma Baker was exquisitely sung. Ida Webster made quite a hit as Mad Margaret. The chorus was in good voice and came in for their share of the applause.

The Broderick Benefit: An overflowing house was present on Tuesday evening to greet Mr. and Mrs. George Broderick (Miss Baker), and in addition to the opera the following programme was carried out. Selected ballad, Miss Baker, "The Captive and the Bird;" George Paxton; "Infelice," from Ernani, George Broderick.

On Friday evening Edward Temple's benefit took place. The following was its programme: Song—"The Tale of the Whale," George Broderick; Aria—"Les Huguenots," Mabel Haas; Ballad—"The Better Land," Emma Mabella Baker; "Rocked in the Cradle of the Deep," H. Belknap; Selections—The Merrihew Quartette Accompanist, Frederic Intropodi.

On Saturday evening Miss Haas' benefit took place, with the following programme: Waltz Song—"Life is so Gay," Mabel Haas; banjo solo, Dan Polk, who has just returned home for a short visit.

The Gillis Opera House will be the first of the Kansas City theatres to open for the season, the date having been set for 29. The attraction will be an exceptionally strong one—Frank Mayo in Nordeck and The Three Guardsmen.

Thomas W. Keene, the tragedian, is booked for a week at the Gillis, opening Sept. 26.

Manager W. H. Thomas said a few days ago: "The season of light opera closes next Saturday, and I can say that it has been most successful. The expense connected with the management of Music Hall has, of course, been large, but people have seemed to appreciate the resort and the co.; consequently, we have had few light houses."

Lillian Forrest (Chid Moore), who was tendered a benefit by her numerous friends on last Saturday evening, left on Monday evening for New York to complete her dramatic education.

Manager Mel H. Hudson is still in New York.

The Ninth Street Theatre will open for the season Sept. 5, with Marie Prescott as the attraction.

This week is the last that handsome George Smith may be seen framed in the box-office window of Music Hall.

A new programme is to be arranged for the cyclorama of the Battle of Missionary Ridge, and it will be closed to the public until 27.

Last week was one of benefits at Music Hall. George Broderick and wife on Tuesday, Edward Temple on Friday and Mabel Haas' on Saturday evening.

The contract for the scenery of the new Warder Grand Opera House was on last Saturday let to the firm of Noxon, Albert and Toomey, of St. Louis and Chicago. The contract is an $8,000 one and calls for thirty sets, and also for ceilings—something new in Kansas City.

W. H. Thomas, manager of the Thomas Opera co., is being well caned by members of his co. A few days ago Mr. Broderick presented him with a fine stick, ornamented with a massive silver head. On Wednesday Edward Temple handed him a Malacca cane with a buckhorn handle. The junction of the handle and cane is concealed by a heavy silver band, on which is a raised monogram of the initials "W. H. T."

The Gillis Opera House is undergoing a thorough overhauling. The halls and entrances have been newly frescoed and painted in light and harmonious colors, and new carpets and mattings have been laid throughout. Six new sets of scenery have been added.

Maurice Hageman was struck with Kansas City and has decided to locate here. He intends opening a Language School. He also intends forming an amateur opera co. and to give operas monthly this winter.

On Tuesday evening the sad intelligence was conveyed through the means of a cablegram to George Paxton that his sister, who was in France, had died quite suddenly. The blow was heartbreaking, but he manfully sang his part. Mr. Paxton has the sympathy of a host of friends in his loss.

Edward Temple goes direct from here to the Casino, New York. While here he has invested in real estate.

George Broderick will very likely be manager of the Summer Opera co. next season. He will rehearse his co. in New York and bring them out here prepared to open immediately. He has made no engagements yet for this season, but will likely be with Stetson or McCaull.

The Thomas Opera co. has just disbanded. The members were all pleased with Mr. Thomas as manager.

A. Judah, associate manager of the Ninth Street Theatre, has returned from a trip to the Northern lake resorts, and is as brown as a berry.

Miss Haas joins the MacCollin Opera co.

Harry Rattenberry left last week to join Kate Castleton's Crazy Patch co.

### SEDALIA.

Opera House (H. W. Wood, manager): Fair week, 15, occasioned a preliminary season, at which time Marie Prescott began her regular season here in Ingomar, Pygmalion and Galatea, Katherine and Petruchio and Twelfth Night. The performances met with responsive approval, but the very hot and dusty weather militated against a more than reasonable financial success. The co. consists of Marie Prescott, R. L. McLean, Rose Easton, Kate D. Pell, Cora Lloyd, Louis Grisel, W. J. Humphrey, Robert Darton, H. Tills, J. D. Hadlock, William Rensselier, D. J. Ganey and William Howatt. The tour is under the direction of J. W. Blaisdell; John Whitely, manager, and George H. Lennon, advance agent. Nothing booked until Agnes Herndon, Sept. 13-14.

### MEXICO.

Kabrich Opera House (A. Armstrong, manager): Mrs. W. H. Riley's Dramatic co. opened a week's engagement 9. Great business; house crowded every night.

### BOONEVILLE.

Thespian Opera House (C. E. Gross, manager): The Georgia Minstrels played to a large audience 19. The troupe gives a good performance and has some very clever actors. Billy Kersands and George Jackson are first-class funny men and know how to keep an audience amused. The singing, dancing and specialties were good, and the performance as a whole was satisfactory.

## NEBRASKA.

### LINCOLN.

Funke's Opera House (Robert McReynolds, manager): This week Coup's Equescurriculum, Marie Prescott and Milton Nobles hold the boards during Fair week, Sept. 9-16. Fair-goers will thus have an opportunity of spending their evenings very pleasantly.

People's Theatre (Warner and Browne, managers): Hyers' Colored Comedy co. filled a week's engagement 15. They presented Blackville Twins in a very realistic manner, the main feature being the catchy music well interspersed throughout the performances.

## NEW HAMPSHIRE.

### PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Opened for the season, 22, with Atkinson and Cook's co. in Queen's Evidence. Annie Louise Ames is the leading lady and E. P. Sullivan leading man. This is the third successive season that has been opened by this co. at this theatre. The engagement lasts one week. A year ago, under this management, as the opening attraction, Maude Banks made her professional debut, in the character of Parthenia in Ingomar. Next week come the Daly Brothers in Upside Down, followed by Bennett and Moulton's Opera co. During the Summer numerous improvements have been made in and about the theatre, notably the introduction of electrical arrangements for lighting. The scenery has also been retouched. The orchestra, under the direction of A. N. La Brie, has been improved and promises good results

### MANCHESTER.

Opera House (E. W. Harrington, manager): After a thorough renovating the house was opened for the season by the T. P. W. Minstrels 19. Crowded house.

### LACONIA.

The sale of seats for opening of the new Moulton Opera House by Redmund-Barry co., 23, took place 19, and in two hours every seat was taken at a dollar each. Barry and Fay 30

### EXETER.

The citizens of this place are greatly interested in the new opera house being erected by Manager J. D. P. Wingate. Mr. Wingate had become tired of depending on the Town Hall, with its mean stage and poor accommodation, and consequently when the Armory building was offered for sale, he at once purchased the same, which is to be the auditorium of the new house. In the rear of the building he has covered the entire lot with a stage 35 feet deep and 63 feet wide. Henry C. Tryon, one of the best scenic artists in the country, is here painting the scenery. The stage will be metropolitan in all respects, and will be the largest, with two exceptions, in New Hampshire. The frescoing of the house is now being done, and in a few weeks the chairs will arrive. The house has the advantage of being on the ground floor. Manager Wingate has, in addition to the townspeople, the advantage of a large patronage from Phillips' Exeter Academy of 350 students. The house will open Sept. 15 with Charles L. Andrews' Michael Strogoff co., to be followed by Maude Banks, Rhea, Two Johns co., Boniface in Streets of New York, Bennett and Moulton Opera co., The Dalys, Si Perkins, Sam'l of Posen, Skipped by the Light of the Moon, Keep It Dark, Louise Pomeroy, Helene Adell, Kindergarden, Julia Anderson, Clara Louise Kellogg and others. Nothing but first-class attractions will be played, and the season bids fair to be very brisk.

## NEW YORK.

### BUFFALO.

The Academy of Music was opened last week with Frank Mayo in The Royal Guard and Nordeck. Considering the very warm weather business was good. The regular season will be opened Sept. 5 with Margaret Mather in Romeo and Juliet.

The Court Street Theatre inaugurates its season this week. Under the Lash is the attraction and Walter G. Sanford appears as the star. Michael Strogoff next week.

The new Grand Central Theatre also opens this week with Grant Howard in Sam'l of Posen.

T. J. Farron is slowly recovering from his recent accident, and though his arm is still carried in a sling he books for Troy to-day to open his season there next Monday. It is rumored that he and Baker will again reunite, which will no doubt be for their mutual benefit.

### ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Sol Smith Russell appeared in Edgewood Folks 19-20, to fine business. Mr. Russell is one of the most amusing comedians that visit us, and he has always pleased his audiences. The supporting co. was equal to the demands made upon it.

Fred Berger, manager for Sol Smith Russell, returned from New York last week, bringing with him a new play written for Mr. Russell by E. E. Kidder, entitled Bewitched. Mr. Berger says that it is suited to Mr. Russell's peculiar abilities, and as it is full of original opportunities, it is sure to be a "go."

J. R. Pierce, the new resident manager of the Grand, has arrived in town and has assumed control of the house. Mr. Pierce is a gentleman of pleasing address, and we do not doubt that he will make a popular manager.

E. J. Nugent, who has been in town during the past week in the interests of Margaret Mather, left for New York to-day (22), where he will join the Murray and Murphy party as business manager.

Frank Edwards, the popular and genial press agent of the Academy of Music, returned to town 22. He looks well and hearty, and as brown as a berry.

### OSWEGO.

Academy of Music (Wallace H. Frisbee, manager): Sol Smith Russell 13 in Edgewood Folks drew a full house. The regular season opens Sept. 5 with Minnie Madders.

### AUBURN.

Academy of Music (E. J. Matson, manager): Argonauts of '49 did a fair business 20.

Barnum drew smaller crowds than usual 18. Threatening weather.

### LYONS.

Parshall Memorial Hall (S. D. Chamberlin, manager): Sol Smith Russell presented Edgewood Folks 18 to a good-sized house. It is the universal verdict that Mr. Russell is a first-class comedian and the whole show.

### MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Passion's Slave, as presented by T. H. Winnett's co., drew a large and fashionable audience 15. Every detail was complete, perfect and first-class. Engaged for a return date. Two Johns co. 30.

### BINGHAMTON.

Opera House (J. P. E. Clark, manager): Tony Pastor's co. appeared to a large and very enthusiastic audience 17. His new attractions proved great cards.

### HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Cora Van Tassel's Hidden Hand co. drew good house 17. Pleasing performance. The street parade was novel and attractive and the music excellent. Nothing new announced.

### BATAVIA.

The Executive Committee of the Genesee County Fair have decided to return to the old dates, Sept. 20 22. They concluded that they were not afraid of Barnum, if he is a big man. A number went from here to Rochester to see the show 20.

Lillian E. Hyde, formerly of this place, but now of St. Louis, where she is organist of the First Presbyterian Church, gave a recital here last week. It was quite a local musical event.

### CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Sol Smith Russell appeared in Edgewood Folks 17. There was a large audience present to greet the favorite comedian, and his various specialties met with hearty applause. Duncan Clark's co. did a light business 20. Minnie Maddern Sept. 8.

A large crowd, estimated at about 12,000, attended the afternoon performance of Barnum's Circus 19. The evening attendance was light.

Fred. Remington, a musician of this place, joined Barnum's forces 18.

### NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Lizzie Evans, in Our Angel, came 18 to good business. Sol Smith Russell 22; fair business. Minnie Maddern Sept. 5, Lights o' London 9-10, Karl the Peddler 14.

### ELMIRA.

Opera House (W. E. Bardwell, manager): Tony Pastor and co. gave a good performance to good business 18.

Madison Avenue Theatre (Sam. A. Paine, manager): Cora Van Tassel in Hidden Hand 18, to large audience.

There is an innovation at the Opera House in the way of a fine orchestra. It is under the baton of Prof. Cogswell, and will add greatly to this season's enjoyment.

Caprice Van Lissa, a pretty and clever little dancer, has joined Rice's Evangeline co., and so has her friend, Edith Crawford, who possesses a variety of accomplishments.

## OHIO.

### COLUMBUS.

Everything is in readiness for the opening of the theatres next Monday. At the Metropolitan, Gus Williams will, as usual, be the opening attraction. Gus is a regular visitor to our State Fair, and takes great interest in the fancy cattle.

At the Grand, Bob Scott, Harry Mills and Marguerite Fish will appear in A Chip o' the Old Block. As this will be the first opportunity for the public to see the new house, and as the people are prime favorites here, large business is assured.

Eichenlaub's place was packed every night last week. The principal attraction was the dancing of Lillie Hamilton. She is retained this week. Arrival—Morris and Avery, J. W. Thompson, Kitty Smith, Allen Simpson, Alice Richmond and Lew Baker.

Bob Scott was in town a few days last week. He left for Dayton Saturday. His co. will rehearse there this week, and will try their play on the Daytonians Friday and Saturday.

Mabel Burt, our talented little jig and wing dancer, opens an engagement in Detroit 27.

Bert Dasher, for Gus Williams, and Mat Leland, for Scott and Mills, are warming things up.

Frank W. Ramsa, of Ramsa and Arno, gymnasts, has been visiting friends here for the past week. The team have signed with the Australian Novelty co.

W. W. Black left for New York Saturday to join the Bryant and Richmond Keep it Dark co.

George Backus sailed for New York Thursday. He will be a member of the stock co. that the Miller Brothers will put in the Grand next Summer. He will probably sign with the Dark Secret co.

Tom Lewis has a good offer from the Rankin and Wilson party, but doesn't think he will accept it.

Harry L. Rawlins is with T. J. Farron again this season, playing his old part in Soap Bubble.

The new cycloramic building, one of the largest and finest in the country, is now open, and the magnificent picture of the Battle of Gettysburg is drawing good crowds. It is hoped that the venture will prove a success.

A Home Run follows Gus Williams at the Metropolitan.

Alice Raymond, the cornetist, opens an engagement at Eichenlaub's Sept. 5.

### YOUNGSTOWN.

Opera House (W. W. McKeown, manager): An unusually brilliant booking has been made at this successful theatre, owing to the large patronage of last season. Among the earlier attractions of the opening season, John F. Ward, the popular comedian, appears in the new comedy, The Doctor, a recent adaptation of the German play, Dr. Klaus, under the management of D. H. Wilson. These gentlemen are well and favorably known by our theatre patrons.

People's Theatre: This recent addition to our city has announced an opening on Sept. 3, with the play, The Master-Workman's Vow," which ought to draw heavily from the iron workers. The theatre is constructed in the large rink, and is neatly furnished and thoroughly equipped.

### WARREN.

New Opera House (L. M. Webb, manager): A fair-sized audience listened to the well-known Boston contralto, Hattie McLain and Bertha C. Adams, a Cleveland pianist, 18. Those who heard Miss McLain say she far exceeded their expectations. The applauses which followed her songs showed the appreciations of the audience. Miss McLain has been requested to return in the near future. Miss Adams displayed much skill and pleased everybody.

### TIFFIN.

Shawhans' Opera House (E. B. Hubbard, manager), opens Sept. 2 with Cora Van Tassel in The Hidden Hand, followed by the United Minstrels 6

Harry Weidling, business manager for Manager Hubbard, returned 16 from a two months' visit in Germany.

### MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Hamersly Opera co. closed an engagement of one week 20. The audiences were large and seemed to be well pleased in the way the operas were presented. The principals are Belle Nicholson and Walter Ford. Cora Van Tassell Sept. 1.

Messrs. Hancock and Dow, of our city, have under construction a large building which is to be called the Elk block. The Elks will occupy the third floor, which is to be built and fitted for their accommodation. The lodge-room and compartments will be as fine as any in the State. The lodge is in a flourishing condition and is arranging for the annual benefit, which is to take place this fall.

### MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Root and Love's dramatic co. gave two entertainments, 19-20, to poor business.

A Knight of Labor; or, The Master Workman's Vow, Sept. 8; Puddle's Pond 14-15.

### TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): The Cora Van Tassel co. will open this house Sept. 2, with a select co., presenting The Hidden Hand. Among the many attractions booked for the season are Rhea and Maggie Mitchell; both have dates in December.

A subscription list for the Clara Louise Kellogg Concert co., was opened at Manager Hubbard's drug store to-day and one hundred seats were subscribed for. If a sufficient number of seats are guaranteed Manager Strakosh will make a date sometime in October or November for the great prima donna.

Manager Frank Bloom, of the Rock Creek Roller Skating Rink, is negotiating with Eastern parties for the lease of the rink for theatrical purposes. If the arrangements are carried out, Tiffin will be well supplied with theatres.

Acting Manager Harry Weidling, of the Shawhan Opera House, has returned from a few weeks' sojourn in Germany.

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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| Bassett, Charles (Mgr.) | Long, J. N. |
| Bound to Succeed, | Lacy, Harry (Telg.) |
| Bristol, Prof. | Lackey, W. A. |
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| Chanfrau, Henry | Mack, E. J. |
| Calef, Jennie | Manley, F. L. |
| Coote, Charles | Morant, Fannie |
| Carroll, Edwin H. | Mann, Harry |
| Chamberlain, G. E. | Maggs' Landing Mgr. |
| Cooke, J. V. | McGibbons, Frank |
| Collins, Frank | Moore, Bella |
| Clapham, G. T. | Myers' Comedy Co. |
| Clark, Redfield | Morse, Andrew |
| Cissette, Jules | Maguire, Duddie |
| Crawford, I. B. | Milliken, Col. |
| Clarges, Verner | Martin, Thomas |
| Clark, Duncan | Macallister, Phœa |
| De Krem, Charles | Moulton, Gus |
| De Lussan, Mme. | Nitherhill, Eugene |
| David, Frank | Nelson, Harry |
| Dungan, C. W. | Owen, Walter |
| Dillon, Louise | Pond, Anson Phelps |
| De Bang, J. G. | Parish, Grant |
| Duane, J. W. | Phillips, Harry |
| Dantes, Maria | Prescott, Marie |
| Emmet, J. K. | Queen, Fred. E. |
| Elsler, Effie | Reed, Roland |
| Evans and Hoey | Reynolds, J. P. |
| Egerton, Harry C. | Russell, Harold |
| Frank, Emma | Radcliffe, James C. |
| Foster, Mgr. | Rice, John |
| Forsyth, Kate | Robinson, James |
| Forbes, Lotta | Spooner, Agnes |
| Goodwin, Myra | Stuart, W. H. |
| Gray, Ada (Mgr.) | Sisson and Cawthorne |
| Griffen Comedy co. | Smith, C. S. |
| Goodrich, Emmie | Spencer, Alex. |
| Granger, G. M. | Strahosch, Carl |
| Gress, Rohl | Sullivan, R. F. |
| Gee, William | Scott, Claire |
| Golden, Richard | Sutton, Charles W. |
| Howard, T. C. | Sherwood, Emily |
| Hill, Charles | Skinner, Otis |
| Hoyt, C. H. | Sanford, Harry |
| Harwood, Henry | Thorne, Edwin |
| Harriota, Louis | Taylor, Irene |
| Hope, Cedric | Taggart, Frank D. |
| Hurst, Ed. | Terrel, Owen |
| Hanley, William | Van Doren, David |
| Haverly's Minstrels (Mgr.) | White, Henry S. |
| Harris, Ernest | Wheeler, W. O. |
| Horne, J. A. | Wesner, Ella |
| Idle Hours Co. | Walsh, Katharine |
| Jopes, Beatrice | Wilson and Rankin, (Mgr.) |
| James, Louis | Weldon, I. H. |
| Jack, E. B. | West, I. C. |
| Jewett, Sara | Waters, Joe |
| Kelcey, Herbert | Walsh, John D. |
| Kelly, Florence | Walker, Frank C. |
| Knight, G. S. | White, C. E. |
| Knowles, Marie (Telg.) | Warren, Ed. |
| Kennington, George | Whitecar, W. A. |


**** The New York Mirror has the Largest Dramatic Circulation in America.*

## The Mirror at Summer Resorts.

*Readers of* THE MIRROR *who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:*

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*$1.25 for thirteen weeks.*
*Free of postage.*

TO NEWSDEALERS AND OTHERS.

*Should there be any difficulty in obtaining* THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*


## Managerial Blunders.

Two mistakes are repeatedly made by managers and producers of comic opera. One is the neglect to consider the vital necessity of a good libretto, and the other is the tendency to pervert what should be an artistic and symmetrical representation into a mixture of burlesque and variety show.

The managers argue that the public which supports light opera demands that it be presented in this shape. While it is presumable that in most cases every man knows his own business best, we respectfully submit that this is a well-defined and distinct exception.

Every comic opera which has been blessed with a good book has succeeded. Many that have, musically speaking, deserved success, have failed utterly because they were linked to a bad play. These facts are derived from careful observation of the subject during a period of many years. Several of Gilbert and Sullivan's quasi-failures, like Ruddygore and Princess Ida, have contained some of Sullivan's finest compositions; these were unable to atone for the deficiencies of Gilbert's work. Look, on the other hand, at the case of Erminie, the most popular operetta of modern times. Here we have a work whose score contains nothing that accounts for its phenomenal career. The secret of its unexampled prosperity lies in the excellence of the libretto, which is a clever version of an old and tested comedy-drama.

These examples are merely cited because they are near at hand. A complete list of the musical pieces that have been extinguished because of the librettists' inadequacies during the past decade would fill a column. Good music will not often bear the burden of a poor book; a good book will generally carry poor music. The reason for this is found in the fact that it is the dramatic element in opera comique, as elsewhere, that furnishes vitality. Managers should, therefore, pay more attention than they usually do to this department of their productions. That their would then be fewer disastrous failures need not be said.

As for the horseplay, the knockabout antics, the local slang and the music-hall "wheezes" that are nowadays considered essential to every comic opera performance, the admission of them cannot be too severely censured and reprehended. In the times when opera bouffe flourished there was no lack of vivacity, sprightliness and real comedy, all of which was well attuned to the character of the music and the purpose of the entertainment. This has given place to coarseness and buffoonery. Except for the continuity of the text and the vocal numbers, a spectator witnessing a light opera at the present stage might easily imagine he had got into a variety theatre by mistake. Without reference to vraisemblance, with an utter disregard for time, place and circumstance, our comedians assail the ears of their auditors with the vernacular of the card-room, the race-track and the ball-field. True, the herd roar at these vulgar sallies, and even the judicious may smile involuntarily at them, but there is but one opinion among intelligent people regarding the custom, and that is that it is degrading to the stage, unjust to a form of entertainment which is entitled to respectful treatment, and insulting to the refinement and taste of the community. Let license be relegated to burlesque, where it becomes legitimate, and let the realm of comic opera be purged of it.

## A Hint to Our Macænas.

A hope arises in our mind, as the season comes on, for the theatre to exhibit its intellectual resources that it will project some phenomenal individual so worthy and so eminent that it may prompt our great Philadelphia idol-worshipper to turn his back for a time upon mortuary tablets to dead Englishmen and wake up to the deserts of his living countrymen.

He has already to his credit a memorial window to Milton in St. Margaret's, Westminster, the oldest church in London; a drinking fountain in Shakespeare's Stratford-on-Avon, and a memorial window to the poets Herbert and Cowper, in Westminster Abbey.

We may suggest more than one American opportunity which might occur for sculpturesque or other apotheosis. First, as a proper bestowal of the largesse of our Macænas, a bag of golden shekels for the best tragedy. Secondly, a cornucopia of solid eagles for a first-class libretto for opera, comic or grand. Third, original music of the best ring, the same. Fourth, classic comedy, with a handsome bunch of United States bonds at par. Fifth, ample awards for the best examples of fine acting and elocution. Sixth, and by no means the least to be considered, a handsome trophy for the manager who has done the truest work and wrought the most honorable results for the American stage.

In our mind's eye, under the impulse of these golden spurs we see our best blood rushing upon the track and making the best speed for the goal. Arrowy pens shoot along the page, scores run across the keys in lightning inspiration, humor on tip-toe, pathos alert, speech thrilling and eloquent and the baton in full potential use.

Let it be understood that, by assigning the work of Midas to the ancillary services of outsiders, we do not embargo our immediate fellow-citizens from giving their attention zealously to accomplishing something in the departments named which may in the best sense stamp the season of 1887-88. If results follow that showing, we will be able to hail the current exhibit of the drama, the academy and their allies, as the Golden Era of the American stage.

## Personal.

OLCOTT.—Lilian Olcott is spending a few weeks at Saratoga.

CHAPMAN.—Ella Chapman sailed for England on Tuesday by the *Alaska*.

HARRISON.—Alice Harrison is making arrangements for another tour in Photos.

SMITH.—Edgar Smith is engaged in writing some new songs for the Troubadours and Lotta.

DAVENPORT.—Fanny Davenport returns to her home in Canton, Pa., from Marblehead, next week

PALMER.—A. M. Palmer comes to town daily from Stamford now. He is rehearsing a Jim the Penman company.

FOSSETTE.—Emma Fossette has been engaged for the role of Genevieve in Frank Tannehill's Exile's Daughter company.

JARRETT.—Henry C. Jarrett is bustling about, big with a prospective production that he thinks will excite attention and coin money.

GOODWIN.—Nat C. Goodwin sails from England on next Tuesday, and opens his season in Turned Up on Sept. 19, in Louisville.

BAKER.—B. A. Baker has been suffering from a severe cold, and in consequence is taking a week's vacation at the Harbor Island House, Mamaroneck.

STUART.—Julia Stuart is recovering from a long and serious illness. Miss Stuart is at present under the care of her mother at Hastings on the Hudson.

DALY.—The wife of Warren Edgerton, Julia Daly, died of paralysis, on Monday, at Newfield, N. J. She was at one time a well-known actress and singer.

COURTAINE.—Harry Courtaine has been engaged for a congenial part in Henry C. Jarrett's coming production. Mrs. Courtaine is engaged for The White Slave.

WHEELER.—May Wheeler, who has been in the Couldock, James and Bidwell companies, has been engaged for the leading part in Zitka, which opens on Sept. 5 in this city.

LABLANCHE.—Bianca Lablanche, who came to this country to spend the Summer with her family, sails for France next week. She will pursue her musical career there and in Italy.

MOORE.—Mary Moore (Mrs. James Albery) has sailed for England on the *Trave* after a short visit to Mrs. Bronson Howard. Miss Moore is leading lady of the Criterion Theatre, London.

STOCKTON.—Ella Stockton has been engaged by H. C. Jarrett to create a leading part in Lost in the Snow. Miss Stockton is a clever actress who has not been seen in this country for some time past.

PIXLEY.—Just before leaving for Europe, Annie Pixley gave fifty dollars to the Fresh Air Fund and the same amount to a church library in her home-town in Canada. She has had a monument erected over her son's grave.

MINER.—The report that Manager Miner's mission to London is to endeavor to secure a release from his contract with Mrs. Potter is denied emphatically. Mr. Miner has not, it is authoritatively stated, lost confidence in the venture.

GILLETTE.—William H. Gillette met with a serious accident in Denver last Thursday. While bicycling to overtake a train, he met with an obstruction and was thrown, receiving injuries which prevented his playing for two nights.

JOLLY.—Bar Harbor has taken on an air of unwonted jollity, which is due to the recent arrival at the West End Hotel there of Mrs. A. M. B. Ellis ("Max Elliott"), of Boston, and Mrs. James Lewis. They will remain until September.

EYTINGE.—The son and younger daughter of Rose Eytinge have returned from England, where they have been at school for seven years. The former is only sixteen, but he has already entered journalism, having speedily found a berth on the *Times*.

ACKERMAN.—Irene Ackerman's toy spaniel "Dick," which won the first prize in the 1886 Bench Show and for which the owner refused an offer of $1,500, died the other day of pneumonia. "Dick" used to appear in Miss Ackerman's play, The Gold Mine.

O'KEEFFE.—Hannah M. O'Keeffe, a well-known amateur, formerly of the Greenwich Amateur Opera company, has been engaged for the Erminie road company. Miss O'Keeffe bears the honor of having been the original amateur Yum-Yum in The Mikado.

LEWIS.—During the week of Sept. 19 Lillian Lewis will appear at the Columbia Theatre, Chicago, in a series of eight performances for the benefit of the sufferers by the recent railroad disaster at Chatsworth, Ill. Mayor Roche and some fifty prominent citizens have the affair in charge.

REA.—Mrs. Frank E. Rea, widow of the late veteran actor of that name, possesses a handsome Scotch dagger presented by the Duke of Athol to J. R. Scott, and by the wife of the latter given to Mr. Rea. This relic and a valuable pair of stage shoe-buckles Mrs. Rea intends to dispose of.

BASCOM.—Henrie Louise Bascom arrived from England on the *City of Rome*. She met with success in London society. At one of Mrs. Mackay's receptions she appeared as Juliet in the Balcony scene. Miss Bascom's companions on the *Rome* were Anna Bulkley Hills and Prince de Talleyrand.

CONWAY.—Lillian Conway and her children have come to the city to reside. Miss Conway intends returning to the stage, and is at present looking about for an engagement in light opera. She has a pure, well-trained voice, and her ability as an actress is well known.

SOTHERN.—Edward Sothern occupies apartments around the corner from the Lyceum, on Twenty-third street. His habits are those of a confirmed bachelor, and after a modest supper at Dorlon's, he loves to indulge in pipes and reveries beside his figurative hearthstone. J. W. Pigott is Mr. Sothern's *fidus Achates*.

MADDERN.—Minnie Maddern leaves for Detroit on Friday to begin her season. She has selected the best company that has yet been associated in her support. In Spite of All and Caprice will be alternated for a few weeks, but when Miss Maddern comes to New York she will present one of two new pieces that she has recently secured.

HENDERSON.—That talented writer, W. J. Henderson, son of Manager William Henderson, has, we are glad to learn, been officially appointed the musical critic of the *Times*. Mr. Henderson has been on the staff of that journal for a number of years, and his work has frequently attracted attention.

DITTENHOEFER.—Ex-Judge A. J. Dittenhoefer has fled away from the cares of courts and causes for a ten days' vacation in the country. He is one of the busiest lawyers in town, and the more important differences and disagreements of the profession form not a small portion of his large practice.

DI MURSKA.—Ilma di Murska will sing here in concerts next season, under Signor De Vivo's management. It is her intention to settle in New York permanently for the purpose of teaching. Di Murska thinks that the residence here of an instructor of her rank will obviate the necessity of many American girls going to Italy to study.

CURTISSE.—Blanche Curtisse, the beautiful young actress who starred in Zozo last season, has been engaged for this seaso by Mr. Palmer as a member of the Madison Square Theatre company. Miss Curtisse possesses talent as well as youth and beauty, and she will no doubt prove an acquisition to the ranks of this admirable stock company. She has been on the stage two seasons under the management of C. R. Gardiner.

PAUL.—Howard Paul will not visit the United States this year. He has accepted the position of acting manager to the Novelty Theatre, London, which opens on Sept. 7 with a drama by Robert Buchanan, entitled The Blue Bells of Scotland, in which Miss Fortescue will play the heroine, and in which excellent parts will be given to Henry Neville, Harriet Jay and other popular players.

SISSON.—On September 1 Wesley Sisson rejoins the forces of the Madison Square Theatre, having made an engagement with A. M. Palmer, commencing on that date. His arrangement is for general work connected with the enterprises of the theatre, and for the present his services will be devoted to the tours of the two companies which will play Jim the Penman. Mr. Sisson is to be congratulated on the connection.

WILLIAMS.—Harry Williams, who formerly managed the Academy of Music in Williamsburg, has bobbed up again serenely on the theatrical surface, after a year's dive into the obscurity of Fairhaven, Mass., where he has been fishing, shooting and generally ruralizing. Mr. Williams is an active man and of all things on earth he dislikes idleness. He wants to get back into harness again and he doesn't care much how or where.

MANSFIELD.—On the first page of THE MIRROR appears a portrait of Richard Mansfield, one of the most versatile comedians the world over. He is equally at home in legitimate comedy, comic opera or burlesque, and has few peers as an all-round entertainer. This gifted man also possesses ability as a writer for the stage. He is the son of the late Mme. Rudersdorff. Mr. Mansfield is now playing his second Summer engagement at the Madison Square Theatre, and appearing in Monsieur, a little gem of his own composition.

MOORE.—Adelaide Moore's brother, W. B. Moore, writes as follows from London regarding a paragraph that has been going the rounds: "The statements that my sister was born in Albany, that she was a clergyman's daughter, and that she is a Mrs. Somebody in private life, are inaccurate. I hope we know our family name, and we always intend to use it. For personal reasons, and in respect to family wishes, we do not care to make public the branch from which we spring." Miss Moore is to play a short season in the English provinces this season and open in London next Spring.

INGERSOLL.—It is rumored somewhat vaguely that Colonel Robert G. Ingersoll is writing a play, which has for a plot the history of a crime, its detection and punishment. Combining the poetic temperament with a rare sense of humor and a command of language that but few possess, Colonel Ingersoll should be able to evolve a drama that would prove a notable contribution to the literature of the stage. Some years ago, he and Fred. Marsden contemplated a collaboration, but when it came to sketching out the story they differed in respect to the denouement, and it fell through.

ARONSON.—Edward Aronson is very busy just now completing arrangements for sending the two Casino companies on the road. Both organizations will be particularly strong, and both will be equipped with new Erminie scenery and costumes. Mr. Aronson's activity is scarcely appreciated, from the fact that he always seems to have time to spare for social duties. But there is no harder worker connected with a New York theatre, nor one that accomplishes more. He is always quiet, self-possessed and courteous, and it is largely to his unceasing personal efforts that the establishment owes its remarkable popularity among theatrical *habitues* and the newspaper fraternity.

CAMPANINI.—The mist of uncertainty surrounding Signor Campanini's tour with his own company next season is lifted by the announcement that it will be under the direction of a well-known resident impresario. Campanini—whose voice the press agent of course says is restored miraculously to its pristine strength and purity—will appear in concerts throughout the country, assisted by Scalchi, Rapetto, Manchinelli, Gelassi and Navette, all but two of whom are unknown here. His brother will lead the band. There will be a season of Italian opera in New York in the Spring, when Verdi's Otello may be produced.

WEBB.—Harriet Webb dwells with her family at a charming place that borders the Sound in Rye. She has a remarkably precocious little three-year-old named Harriet, who says and does enough amusing things every day to furnish material for a children's column in a morning newspaper. Last week her father had occasion to reprove the youngster for some act of disobedience. The little one received the scolding serenely, and then remarked with an air of advisory superiority: "Papa, you mustn't speak to me like that. It breaks me all up." The child sings any number of ballads cleverly and correctly, and the proud mother already anticipates for her a musical career. Mrs. Webb will return to the city in the Autumn and resume her work as a public reader. Her business this season will be managed by the Bryant Bureau.

### Miss Forsyth and Clito.

"I shall open my season at the Baldwin Theatre, San Francisco, in Clito, on Sept. 26," said Kate Forsyth to a MIRROR reporter the other day. "Of course I have not been idle during all my vacation. I have been working on the play and cabling over to England for the models, scenery, prompter's books, etc., so that I shall have a representation almost identical with that of Wilson Barrett's.

"Altogether it will be a most magnificent production of the piece, as neither Al. Hayman nor myself is sparing a penny necessary to make it one of the best theatrical representations that San Francisco has seen in years. My costumes are already made by Hawthorne. I shall wear sandals historically correct—exposing the toes. My company is already engaged. I take five people from here and the rest will be engaged in San Francisco. Ben Teal will stage the play. Eben Plympton goes to 'Frisco with me.

"I have received from Will Stuart, who is spending the Summer at Aix-les-Bains, France, a number of alterations for Faithful Hearts, and an entirely new first act of his play. It is quite possible that I will produce it in San Francisco in the third week of my engagement. I have received two trunk-loads of dresses from Worth and Moran and Blossier, of Paris, and am consequently in good condition for the society play. My mind is not decidedly clear as to what I shall do after the San Francisco engagement, except that I shall in all probability make a tour of the Coast that will last until after January. In case Clito is a great success it will go through the entire season. After that there is a decided probability of my going to London. I am thinking of playing in a repertoire of the legitimate with one grand production of a Shakespearean play. Mr. Alexander is not my manager at present; but when my season opens—provided I do not go to England—he will rejoin me in that capacity."

### Mr. Jarrett's New Venture.

Henry B. Jarrett, the well-known manager, who was for years of the firm of Jarrett and Palmer, arrived from England on the *Alaska* about a week ago, and is now organizing a company to go on the road in a play entitled Lost in the Snow. This is the first theatrical venture he has made since 1882. To a MIRROR reporter, the other day, Mr. Jarrett said: "Lost in the Snow is a new domestic play in a prologue and three acts, by an author whose name I do not care to make public just at present. This is his first play, and it shows a wonderful knowledge of stage-craft. It is what might be called a companion picture to Hazel Kirke; yet, although the characters are somewhat similar, there is not a line in the piece that would reveal the slightest identity with that play.

"The scenery will be most effective, and the bulk of it has been painted already by Charles S. Goetz, formerly the scenic artist of the Boston Theatre. One of the most remarkable scenes will be the appearance of the vision in the snow. There will also be a terrific snow-storm, with effects totally unparalleled in the history of stage storms. Every character must be played by an artist."

### The Southern Saratoga.

James D. Burbridge, manager of the Park Opera House, Jacksonville, Florida, arrived in this city on Thursday. He is enthusiastic over the prospects of the theatrical season in the South. "The New Park Opera House," he said, "will be completed by Oct. 1. It is situated in the very heart of the city, and will represent an expenditure of $35,000. It will have a seating capacity of 1,200. The stage will be 38 by 62 feet. The scenery is now being painted by Sosman and Landis, of Chicago.

"I have already booked Mrs. Langtry, Effie Ellsler, Marie Prescott, Louis James, Louise Balfe, John F. Ward, McIntyre and Heath's and Haverly's Minstrels and The Devil's Auction.

"Handsome buildings are now being erected, and will be ready about the middle of December, for what is known as the Sub-Tropical Exposition, which will last from Jan. 1 to April 1. During its stay our city will be full of visitors. Even in ordinary times Jacksonville is a decidedly good theatrical city—one of the best of its size in the South. In the Winter we have 5,000 to 6,000 strangers outside of our own population, and the thirteen hotels we have are generally full from Dec. 1 to the middle of April. Last season Emma Abbott played to over $4,000 in half a week."

## The Usher.

*In Ushering*
*Mend him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

The season has fairly begun. Eleven theatres are open, and several more will swing into line next week. It's an early commencement, to be sure, but if the weather remains favorable business should be all the better for that. We had a double dose of caloric most of the Summer, so there's hope that what remains of August, and the coming month, will be cool enough to make play-going agreeable.

* * *

Few young actors have the good sense to look further ahead than salary day, but John E. Kellerd is not one of that kind. He was engaged as leading man with Minnie Maddern. When it came to rehearsals Mr. Kellerd discovered that the parts assigned him in Caprice and In Spite of All were of such narrow scope that he would be unable to do justice to his talent if he appeared in them. And so the other day he asked Miss Maddern if she would release him from the engagement. Perceiving the force of his arguments and not wishing to stand in the way of a promising man's professional advancement, the actress generously consented to cancel the contract. Thus Mr. Kellerd is left at liberty, and I hope he will speedily secure a position where his broad dramatic powers—which had such a striking illustration in Held by the Enemy—will have full play. He is to be commended, anyway, for making a financial sacrifice on purely artistic grounds.

* * *

Dora Stuart—or "Mollie" Stuart, as she was better known among her friends—who died the other day, was a curious compound of wit, *bonhomie*, generosity and improvidence. I suppose she came as near to being a bohemian as is possible in New York. A good soul, with an open hand and a kindly word for everybody and anybody, she lived a careless, amiable life, with no thought for the morrow and no particular interest in anything beyond the immediate present. Her heart was in proportion to the elephantine size of her body, and many a good deed did she do in that precarious, devil may-care set that chiefly composed her circle of boon companions. Her career was marked by many fluctuations—the downs were, perhaps, more frequent than the ups—but she took everything with serene good-humor, her days of prosperity affecting her not the least and her hunks of misfortune troubling her not at all. And yet sterling as were some of her qualities, admirable as was her generosity, I do not think that there is aught in Dora Stuart's checquered life that gives allurement to the so-called bohemianism which to so many outsiders possesses singular attractions and illusions.

* * *

Bohemia—the Boheamia whose delights the poets love to sing—does not exist in this city. The reason is that here talent is quickly recognized and rewarded, and there is no devoted brotherhood of artists and students who feast on wit and starve on crusts in a gay, hap-hazard democracy of genius. The man who sets out to discover Bohemia in the Metropolis will find nothing really akin to it. The people who call themselves its subjects are for the most part a set of beer-drinking beats who seek to estimate their lapses from respectability on the ground of unappreciated talent. They are sometimes vulgar, often dirty, and always disreputable. A man of artistic or literary ability in New York does not have to attire himself shabbily, hang up his boarding-housekeeper, frequent beer tunnels and live like a tramp. Self-respect is one of our natural characteristics; it stamps our manhood and inculcates a spirit of independence and regard for public opinion. Among the enthusiasts of Rome and Milan, the dreamers of Munich, the light-hearted students of Paris, bohemianism is not only possible but indigenous. Here it does not and cannot flourish.

* * *

A fair MIRROR correspondent, writing from London, gives these bits of gossip: "Mary Anderson can generally be seen any Sunday afternoon at the Farm Street Catholic Church, where the fashionable Romanist world is wont to go. She is always the observed of all observers. Her photographs have a larger sale than those of any other popular personage. . . Lunching the other day with Dr. Morrell Mackenzie (the Crown Prince of Prussia's physician), I met Henry Irving, who expressed a very ardent regard for Buffalo Bill. 'I consider him,' said Irving, 'one of the most modest and bravest men I have ever met. At a dinner last night he was asked to recite the circumstances of his hand-to-hand fight with Yellow Hand. After much urging he finally gave a wonderfully graphic and dramatic account of the encounter. The Indian's scalp I saw hanging in the scout's tent at the Wild West . . . The Wild West is as popular as ever. Fancy the feelings of her majesty the Queen the other day when Red Shirt addressed the august lady as 'You big Red Squaw!' . . . If Mrs. John Wood should do Georgiana in Dandy Dick in New York she would make a decided hit. She acts with all the dash of her best days and her toilettes are simply stunning."

### Some Opinions and Some Protests.

"I agree heartily with that excellent actor, J. J. Wallace, of California," said Louis Aldrich to a MIRROR reporter, the other day, "when he writes to THE MIRROR, as he does last week, that he doesn't see why a manager or player should be called a pirate because he presents a piece like Lost in London, which can be bought by anybody for fifteen cents. Of course, if Newton Beers has put something new into the play, such as fairies, ballets and tableaus, and things like that, he has a perfect right to protect them, but that does not say that it is a pirated play. One might as well put a ballet in Hamlet, and then forbid others from playing Shakespeare's work. Why, Joe Wheelock, Lem Shewell, myself and a host of other actors played in Lost in London twenty years ago.

"To my mind, the real copyrighted plays are injured by such statements. A man has a perfect right to copyright anything new, and the man is a pirate who steals his ideas. Again, THE MIRROR says in another place that Charles L. Andrews has proved his right to Michael Strogoff. This Mr. Andrews became very virtuous in defending Michael Strogoff against Gilmour and Lytell, who lately played it. It pleases me, because Charles L. Andrews was the manager who first stole My Partner and played it with Gilmour in Montreal, and I understand that Andrews was most to blame in the theft. I like to see these men fall out and cry 'play pirate!'"

Jay Hunt sends on his views regarding rights in plays, as follows: "In the article in last week's MIRROR, headed 'A Fusillade Along the Line,' you refer to a play announced as Seven Sins; or, Passion's Slaves as evidently being a pirated version of Passion's Slave. It is not. I have 'gone on' on several occasions in the Seven Sins during my short career. It was written for the late Grecian Theatre, London, by George Conquest. It is on French and Son's list, and can be bought for fifteen cents.

"Now, regarding Lost in London, I question whether anyone has exclusive rights in that drama for this country. In the Spring of 1884, during my brief career as manager of the Eighth Street Theatre, Philadelphia, I presented the play from published books, and met with no interference from Mrs. John Drew, from whom a certain party claims to have purchased the rights. I am in a position to know that a certain reputable manager will positively put on the play during this season, and I know he will not earn the name of 'pirate' by so doing. If he is interfered with he will bring the matter to a legal issue a once. As for The Black Crook, I can vouch that the Kiralfys hold exclusive rights to play and title, obtained from the estate of the late Charles M. Barras. Stricken Blind is at least an old title, a manuscript having been owned by the late Lucille Western, and for 'appearing' in which, some eleven years ago, I drew salary. It was sometimes billed as The Merchant (published); or, Stricken Blind."

### Portia's Mercy Speech.

Again, in the fourth line of Portia's great speech, Professor Pinkley and I differ very widely with regard to the placing of the emphasis. He says:

"I agree with Mr. Ayres in according emphasis to both *twice* and *blest*, but I do not agree with him in upsetting so sensible an analysis by slighting the word *blesseth* in the succeeding line—which is, it will be remembered:

It blesseth him that gives and him that takes.

If *gives* and *takes* only are to be emphasized, then I would take my stand with the hap-hazard readers, as Mr. Ayres calls them, who say, *twice* blest. Why is mercy *blessed* at all? Because it confers blessings. Why is mercy blessed in a *two-fold* sense? Because it *blesseth* him that *gives* and it *blesseth* him that *takes*."

Either Professor Pinkley does not understand the meaning of the text or I do not. "Why is mercy blessed at all?" he asks. Mercy is not blessed at all. The dispenser and the object, according to the text, are the parties blessed. Mercy is the agent. The words, *It is twice blessed* are not intended to convey their literal meaning. They mean, mercy is a two-fold blessor. The punctuation of all the editions of Shakespeare and the following line clearly show this. It had never recurred to me that anyone could see any meaning in the words but this.

Liquor-selling is a thing that is *twice cursed* [or that curses in two directions]: It curses him that *sells* and him that *buys*. Goodness is a thing that is *twice blessed* [or that blesses in two directions]: It blesses him that is the *agent* and him that is the *object*.

Would Professor Pinkley emphasize *curses* in the first of these sentences and *blesses* in the second? I think not, nor do I think he will persist in emphasizing *blesseth* in the fourth line of the Mercy speech, when he gives the matter a little more thought.

Professor Pinkley would have us read: "'Tis *mightiest* IN the *mightiest*." He would, doubtless, also have us read, in common with many Hamlets, "Ay, in my *heart* OF *heart*, as I do thee." Now if it be correct strongly to emphasize *in* in the first of these sentences and *of* in the second, then it is likewise correct to read. Patti is the greatest *among* the greatest. He is the weakest *of* the weak. He is the greatest though *surrounded* by the greatest. He is the worst *of* the bad, or *of* the worst. Never yet have I met with anyone that could give me a reason worthy of being called a reason for reading sentences such as these in this manner. The particle should always be touched very lightly, and the last word should be most strongly emphasized.

It becomes
The throned monarch better than his crown.

This is the line of the Mercy speech where the opinions of readers most do differ. Professor Pinkley is of those that say *better* is the most emphatic word in the line, while I am decidedly of those that say *better* should not receive so much stress as either *monarch* or *crown*.

As it is nowhere said that mercy becomes the throned monarch *as well* as does his crown, we have no reason for putting the chief stress on *better*. Susan appears before us in a new rig. She is delighted with her hat and asks: "Uncle, don't you think my hat is very becoming?" We answer: "Yes, very, but I think your *cloak* becomes you better than does your *hat*." But if Susan ask: "Uncle, don't you think my *hat* becomes me *as well* as does my *cloak*?" Then we answer: "I think your hat becomes you *better* than does your cloak." Portia's thought is this, and only this: Nothing else so becomes the throned *monarch* as does *mercy*—it becomes him better than does even his *crown*. If I understand Professor Pinkley, he is of opinion that *better*, wherever used, should be emphasized, and this is his whole argument in favor of the reading he prefers. It's no better than no argument at all; yet it is as good as any argument I have ever heard on that side of the question.

The attribute to *awe* and *majesty*
Wherein doth set the *dread* and *fear* of *kings*.

Professor Pinkley would emphasize *attribute* and *wherein* in addition to the words I emphasize. Suppose we take out the words *to awe and majesty*, and change *wherein* to *in which*, would Professor Pinkley still persist in his emphasis? To me, the two emphases have not a little of the ill-digested, bow-wow ring; in fact, this remark I can truthfully make of Professor Pinkley's suggestions from beginning to end. I should be much surprised if I did not find his reading of the noisy, ponderous, monotonous, declamatory sort, which is the sort that good sense and good taste shun, as we shun the monstrous, find it where we may.

Reading is not a matter of fancy any more than sculpture is. It is as much the reader's duty to be true to Nature as it is the sculptor's. There is never but one way successfully to bring out a writer's thought. The moment you deviate from the correct reading, you either change the meaning, obscure it or destroy it. Often, very often, the correct reading cannot be found without close study—a fact that no actor can too early be convinced of. An actor's shortcomings in other directions may be what they may; if his elocution is good, he will never fail to interest his auditors.

ALFRED AYRES.

### The Amateur Stage.

We doubt whether the average citizen has a proper regard for amateur theatricals. He will follow the baseball record with eager delight; he may be well informed about the doings of John L. Sullivan and the bruising fraternity in general; but nothing short of actual participation can arouse his interest in amateur events. In the language of the genial showman, Why is this thus?

Let us try to sift the matter, and, if possible, solve this peculiar psychological problem. If "all the world loves a lover"—and the word amateur is derived from the Latin verb *amare*, to love—why, in the name of Noah Webster, does the community treat the non-professional actor with such utter indifference? Clearly because he is only a lover in the sense of self-admiration.

THE MIRROR has no time to devote to pro verbial philosophy, else we might formulate suc . t evident truths as, All the world abhors a fello . who is stuck on himself; or, the conceit of an amateur progresses in proportion to his lack of talent, etc. It will be noticed that we use the masculine gender. Candor compels us to admit that amateurs among the fair sex are equally apt to overestimate their abilities. It is unquestionably true that there is a vast deal of crude histrionic talent in non-professional ranks; but even precious metals must undergo purification and refinement to receive a marketable value. The root of all evil in amateurs is the conspicuous absence of technical training. Not one in ten even knows how to walk across the stage properly. Dogberry-like, they imagine that "acting" comes by nature. No one disputes the advantage of natural aptitude, but the art of acting is seldom mastered by intuition. Does anyone suppose that the Brooklyn societies would have achieved a reputation for creditable performances if they had not avoided the go-as-you-please methods of amateur organizations in other cities? The Amaranth, Gilbert and Kemble insist on frequent rehearsals with competent coaching. The Dramatic Committee do not consent to give a member of the society the star part because he happens to be a great social gun. Aspirants for histrionic honors must either have a record for good work in other societies, or begin in unimportant characters that do not jeopardize the success of the performance. It is a matter of frequent occurrence for members of the dramatic corps, who have been cast for difficult roles, to receive private coaching outside of the regular rehearsals. The preparatory work of the larger Brooklyn societies is so thorough that those who attend their monthly performances at the Academy of Music are reasonably sure of being genuinely entertained. Last season, for instance, the Amaranth gave a successful interpretation of every piece it undertook. The Gilbert, however, despite its record for good representations, made two comparative failures, if we remember rightly, both in melodrama—a rock on which many a professional bark has stranded. The other monthly performances of the Gilbert last season were so meritorious that the patrons of the society were quite willing to deal leniently with the delinquents.

It is a great pity that amateur theatricals have never reached anything like a flourishing condition outside of Brooklyn. The obvious impediment has hitherto been the prominence of the social element. The performance is frequently merely an excuse for the ensuing terpsichorean entertainment. This, at least, is what has broken up so many dramatic clubs in New York City that have resorted to the peculiar mixture of dram, drama and dancing in vogue at the Lexington Avenue Opera House. Except in rare instances, the Amaranth, Gilbert and Kemble avoid giving a social entertainment after the dramatic performance. Consequently the young ladies do not arrive in ball costumes at the fag-end of the play. The young men are not adjusting their white ties or filling out dancing orders while the persecuted hero is having matters set right in the final scene. Social intercourse should be made a subsidiary element. Unfortunately it is generally the *raison d'etre* of the average dramatic club. We trust, therefore, that the Hawthorne, Amateur League and other New York societies that have not gone to pieces at the Lexington Avenue Opera House, will take timely warning. They must adopt the methods of their sister societies in Brooklyn if they wish to gain a permanent foothold, and at the same time overcome the skepticism with which the average citizen looks upon amateur efforts in Gotham.

### Revived Dominie's Daughter.

"We shall open the season of The Dominie's Daughter at the People's Theatre next week," said Byron Douglas to a MIRROR representative, "with a cast that is decidedly strong in American actors. We have been rehearsing all this week, and the company will give a representation that I am confident will meet with high favor. This is the cast: Rev. John Van Derveer, Henry J. Vandenhoff; Captain Dyke, Hardy Vernon; Major Barton, T. L. Coleman; Hiram Brown, J. B. Everham; Lieutenant Robert Van Derveer, Edward McWade; Molly Van Derveer, Marion Booth; Mrs. Kizia Beekman, Mrs. Mary E. Hill; Dorothy Beekman, Nellie Pierce; Ann Stryker, Mrs. W. H. Daly. Both Mr. Wallack and Mr. Lloyd, the author of the play, are enthusiastic over my company, and we are all doing everything in our power to make the revival a success.

"As you must know, I have been busy for months at the play, with the object of getting every detail correct. The scene is laid in the Colonial days, and it is my intention to bring every effect of the stage into play to carry the audience back to 'the times that tried men's souls.' I have consulted any number of old plates, and have designed all the dresses myself; looking up old magazines and pictures to see that every point was as it should be. The dresses will be superb and will all be of old fabrics. Miss Booth will wear a dress trimmed with lace that was made especially for the Princess of Wales, and which was worn by that lady at one of her garden-parties. Besides, we have a spinning-wheel that is a relic of the old Colonial days, being 125 years old.

"The Boston Museum stock company open their season with The Dominie's Daughter on the same night that we present it here. For the revival the play, which was decidedly strong before, has been strengthened. We have all the original scenery and will play all the large cities. Altogether there are forty-three weeks booked, and time is being held at four different theatres in this city. I shall manage the company myself. D. Turner will go in advance."

### Honors to Haworth.

Joseph Haworth arrived in the city on Monday. "I've had no end of invitations of all kinds from prominent people during my vacation," said he. "Mr. Walters, of the Military Academy at Orchard Lake, Mich., has asked me to play Hamlet before the school, and I expect to do it during my stay of a week at Detroit, on Dec. 5. During my stay at Sherburne I was the guest of Mr. William Elsbrie, and a theatre-party from that place are going to take a special train to Utica when I play there. On invitation of Miss Kate Sanborn, a literary lady of Boston I spent a few days at Governor's Island, Weirs, N. H., which is owned by Judge Hutchins, of the Washington *Post*. Among the people sojourning there are Marion Harland, Vida Croly and Maida Craigen. I gave a Shakespearean recital there, and they repaid me by giving me a musicale.

"I shall spend a few days at Asbury Park, and on Monday next begin rehearsals of Rosedale, opening my season on Sept. 12 at the Arch Street Theatre, Philadelphia. From there I go to Brooklyn. I do not come to New York until the Winter. The costumes, all new, are by Eaves, while Phil Goatcher is painting the scenery. As you know, W. R. Hayden will be my manager, with Lee Townsend acting as representative. The company includes John Sutherland, James E. Jackson, Mark Lynch, Sydney Drew, Sydney Armstrong, Helen Leigh, Marjorie Bonner, Miss D. W. Van Deren, Robert R. Benedict, W. P. Sheldon and Olive and little Amy Stoddard."

### That Boy of Dan's.

"Our messenger boy, No. 1222—that is, Ed. Sothern's messenger boy," said Daniel Frohman to a representative of THE MIRROR the other day, "returned from London last Friday, having accomplished his errand of delivering the Highest Bidder souvenirs in a way to reflect great credit on the service. Those whom he saw in person and from whom he obtained receipts were Mrs. James Brown Potter, Geraldine Ulmar, May Fortescue, Buffalo Bill, Wilson Barrett, A. Oakey Hall, Blanche Roosevelt, Townsend Percy, Nat Salsbury, John M. Burke, William Beatty Kingston, the dramatist; Tom Burnside, of the *Topics of Times*; George Delacher, Secretary of the Greenroom Club; Charles Overton, Charles Warner, Jessie Millward, William Terriss, Edwin Cleary, W. W. Kelly, and last, but not least, Maddison Morton and Robert Reece, the authors of the comedy.

"On his own responsibility the messenger boy, who was desirous of seeing the Prince of Wales, went to Marlboro House, where he just missed his Royal Highness by two minutes; but he had the satisfaction of leaving the souvenirs with the attendant. Mrs. Potter sent Mr. Sothern and myself one each of her large new photographs, accompanied by a complimentary letter. Robert Reece, one of the authors of The Highest Bidder, sent the following letter:

*Daniel Frohman, New York:*
I have received with the utmost gratification the pretty souvenir of the fiftieth performance of The Highest Bidder. I am not likely to forget the graceful attention. Pray thank Mr. Sothern for me. I was very fond of his father and am much pleased to think that the piece I wrote for him has been so worthily and successfully played by his son. With every good wish to you and to him, Faithfully yours, ROBERT REECE.

"The boy has now left the force, and will probably never be a messenger again, as I have engaged him for the Lyceum Theatre."

### Professional Doings.

—Dan Williams has joined the Circus in Town company in Boston.

—Esther Lyon, late with Mrs. D. P. Bowers, is at liberty for leading business.

—Adelaide Thornton is getting ready to star once more in The Galley Slave.

—The week of Sept. 12 is open at Judah and Thomas' Ninth Street Theatre, Kansas City.

—W. J. Fleming and his Around the World company open at Utica, N. Y., on August 29.

—Adolf Neuendorff has sailed for Europe to superintend the production of his new opera.

—John P. Smith is arranging for the production of Don Piatt's play, Life in the Lobby, at a city theatre.

—Nat Goodwin company will begin rehearsals at the Park Theatre, Boston, on August 30.

—John T. Craven has been engaged to play the negro part in Kit at the Boston Theatre next month.

—Charles Rostelle has just arrived from San Francisco. He was formerly with Lewis Morrison.

—The handsome dresses worn in the Seven Ages ballet in Clio were made by the Eaves Costume Company.

—Tony Williams leaves Jennie Kimball's Arcadia company this week to join Beacon Lights for rehearsals.

—Time is all filled for the sixth season of Stewart's Two Johns company. A. Q. Scammon continues as manager.

—T. D. Frawley, who was with Den Thompson last season, is to play Steve Harland in May Blossom in Joseph Adelman's company.

—The Tavernier Dramatic company is a thing of the past. Albert Tavernier will hereafter be manager for his wife, Ida Van Cortland.

—The second season of Grogan's Elevation, by E. E. Price, will open on Sept. 15. Sheehan and Coyne will again be the stars, with Joel Marks as manager.

—On Sept. 4, after attending to the production of the two plays, Still Alarm and Dark Secret, Ben Teal will start for San Francisco to look after the production of Clito.

—Daniels' Opera Hall, Marion, Ia., will be ready to open Sept. 10. For its size, Marion is an excellent theatrical point. It is the Division headquarters of the C. M. and St. P. Railway.

—A. L. Pennoyer has taken the position of local manager of F. F. Proctor's Hartford Opera House, having been released from his engagement with Gleason and Alexander as business manager.

—James H. Alliger has gone to Kinderhook, N. Y., for a couple of weeks to assist the Haines Brothers, the railroad builders, in planning a new Park Theatre to be opened next Summer on Kinderhook Lake.

—Dr. G. W. Blackwell, well-known among professional visitors to Raleigh, backed by a syndicate has bought the Atlantic Hotel at Morehead City, N. C. He intends to make it the leading Southern watering-place.

—The Black Diamond Sextette has been secured by T. H. Winnett to give additional interest to Passion's Slave. Mr. Winnett has also ordered a chime of bells for the same play. They will be heard for the first time in Brooklyn on Sept. 12.

—The Richwood House, Boston, under new management, is better prepared than ever to accommodate the profession. It is newly furnished throughout. A liberal discount is made to theatrical companies. A. B. Foster, the proprietor, will be pleased to send particulars by mail.

—John M. Burleigh makes his metropolitan debut as a star on the 30th inst., in the first presentation of Gunter's new play, One Against Many, at the Union Square Theatre. The play is in three acts and deals with the plottings of the nihilistic circles and schemes of the nobility. Mr. Burleigh will assume the role of Pierre De Montelamberre, attache of the French Legation at St. Petersburg. The conception of this character is said to owe its inspiration to one of Gaboriau's novels.

—A steam launch is being built for the coming production of A Dark Secret at the Walnut Street Theatre, Philadelphia; also two shells. The reservoir on which these are to float will contain 2,700 gallons of water. J. E. Nugent will be the manager of the company, while Harry St. Ormond will act as business manager. The play will be produced under the direction of Ben Teal, while the author of the play, John Douglas, who is also the manager of the Standard Theatre, London, leaves for this country on August 30 to assist in the preparations. Rehearsals are going on at the Standard.

—A favorite one-night stand for the cream of attractions is Rockford, Ill. Attractions such as Modjeska, Joseph Murphy, Boston Ideals, Alone in London, Kate Castleton, Gilmore's Band, Agnes Robertson, the leading minstrel companies—these are but a few picked at random from this season's strong and varied bookings. A lot of choice time is still open. During the Summer Manager C. C. Jones has given the Opera House a thorough refurbishing and introduced electric lights. The house has a seating capacity of 1,100, with 960 opera chairs, and the scenery includes twenty-two sets.

—There is quite a little trouble in the ranks of the Actors' Order of Friendship. Ever since its organization, in 1849, the lodge of the Order has been in Philadelphia. Since those days the profession, which then made that city its headquarters, has come to New York. Yet no lodge has ever been established in this city, and the members desire that there shall be or else that the Philadelphia lodge be removed here. There not the legal difficulty in this, however, as the charter for the organization of the Order was given in Philadelphia. A meeting is to be held in the Quaker City on Sept. 1, when there will probably be two sets of tickets nominated. On the election will depend the result.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

## PENNSYLVANIA.

### BETHLEHEM.

The Lehigh Theatre was sold at private sale 19 to A. A. Smoykeffer. This building was originally built for a skating rink, and during last season was used for travelling attractions. Mr. Smoykeffer has contracted to have the building thoroughly remodeled and put in condition for the opening of the theatrical season about Sept. 10. New scenery, to be painted by Bethlehem's decorative artist, Charles Wolmuth, who did the frescoing in the new Music Hall, Allentown, will replace the old scenic attempts. L. F. Walters, who managed the theatre last season, retains the management this season, and he told your correspondent that none but first-class attractions would be booked.

The tents, stakes and all the paraphernalia of Roop's Golden Parlor Show were sold at Constable's sale 19 at Freemansburg, a few miles below this place, to satisfy a claim held by Jennie Kilpatrick, wife of Roop. Gus Long, of Bethlehem, was the purchaser. Consideration, $110.

### HARRISBURG.

Opera House (Markey and Till, managers): Wilson and Rankin's Minstrels opened the season in this city 16 to a fair house, the business being affected somewhat by the heat. The entertainment presented being up to the highest standard of minstrelsy was accordingly warmly received. The first part was one of originality, the stage setting was novel, the jokes young and vigorous and the music both vocal and instrumental was delightful. The olio contained the best part of the programme, the specialty good works being the acts of Schoolcraft and Coes, the idiocy of George Wilson, the statue clog, and the team act by two performers whose names have escaped me, modelled on the original silence and fun of McNish, but much superior in many ways. In its entirety this show should rank with the best. The junior partner of this minstrel firm, Cool Rankin was *non est*, either on the programme or in person.

### YORK.

Season opened 17 with the so-called Wilson and Rankin's Mammoth Minstrels. George Wilson was on hand but no Rankin. Large audience, but co. gave very poor satisfaction. Outside of a very few features everything is drawn out and tiresome. Costumes and effects good, but co. throughout shows either lack of rehearsal or an organization of poor material.

### WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor). Wilson and Rankin's Minstrels 15 to standing room only. The audience was highly related. Costumes superb, and specialties greatly encored. The co. is superior to that of last season. The Adonis clog made quite a hit.

### BUTLER.

From present indications it seems that Butler will have an Opera House of which it may well be proud. During the Summer months the many improvements have been rapidly pushed forward until at present everything points to a successful season in an Opera House second to none in Western Pennsylvania. A handsome entrance has been added to the building, taking the place of the small, incommodious doors of former seasons. A neat little ticket office is included in this improvement. There will be an independent exit from the galleries. The stage has been enlarged so as to enable the management to book almost any attraction on the road. The parquet seats have been raised, thereby commanding a perfect view of the stage. New dressing-rooms have been fitted up in the latest style, all carpeted with Brussels, with toilet rooms attached. New scenery has been added from Sosman and Landis, of Chicago, at a cost of $500. The house will be painted inside and out, lighted by electricity, and heated with natural gas. All told about $5,000 has been laid out in improvements, and I think, under the management of John Campbell everything tends to a season of uninterrupted prosperity. The house will be opened about Sept. 12. H. S. Taylor will assist the management in securing attractions. Among those booked are Clara Louise Kellogg, Fred. Warde, Scott and Mills, Fields' Minstrels, Julia Anderson, Charles A. Gardner, Two Johns and the Moore-Vivian co.

### SCRANTON.

Academy of Music (C. H. Lindsay, manager): Tony Pastor's co. delighted a good-sized audience 19. Lights o'London 30.

## RHODE ISLAND.

### PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The first three nights of this week Sweatnam, Rice and Fagan's Minstrels, each entertainment concluding with the tableaux of Liberty Enlightening the World. Monday evening 29, the regular season opens with Hoyt's new skit, A Hole in the Ground.

Low's Grand Opera House (W. H. Low, proprietor): Opening of the regular season and first appearance of the Gormans' Spectacular Minstrels, under the management of Fred. Wright, takes place Thursday 25, when the co. will present their new opera, The Golden Ball, by J. Gorman and Prof. Louis A. Miller, for the afterpiece. Augusta Van Doren 29.

Theatre Comique: Opened afternoon of 22 with the Emily Soldene Burlesque and Novelty co., presenting The Fox Chase and the comic opera of Genevieve de Brabant every evening during the week.

Sans Souci Garden: The Boston Opera co. did a large business last week, and is been engaged for this, appearing in Olivette and Chimes of Normandy.

Gaiety Museum: Achmed Ben Ali is retained another week, his popularity being such as to fill the house at every performance. Other attractions for the week are Edwards and Kernell in their sketch of A Summer Day, the two Highleys in a musical sketch, W. J. Sully and Nellie Germon in their specialty, Rattled, and Lew Johnson.

Item: Through the generosity of Fred. Wright, the band of the Gormans furnished music for the poor children's excursion down the bay on Monday. It was a happy thought of his and was highly appreciated by the children and the public.

Manager Morrow has booked many of the best attractions for the season, among which are Den Thompson, Annie Pixley, James O'Neill, Margaret Mather, Clara Morris, Fred. Warde, Vernona Jarbeau, Rhea, Herrmann, Joseph Howarth, Rehan's Comedy co., Rosina Vokes, Joseph Murphy and Aronson's Opera co.

Besides the general renovation of the Comique, several new sets of scenery have been added.

### WESTERLY.

Opera House (C. B. Bliven, manager): During the Summer season Manager Bliven has had this house renovated and put in excellent condition for the coming Fall and Winter. This season will open soon after Sept. 1. The manager does not book any "low price companies" preferring rather to furnish his patrons with good cos. at fair rates. Among the attractions thus far booked are the following: Augusta Van Doren, J. S. Murphy in Kerry Gow, Barry and Fay, Jennie Calef in An American Princess, Streets of New York, Pat Rooney's co., Frederick Bryton in Forgiven, Madison Square co. in Jim the Penman, Si Perkins co., Salsbrugg, Oliver Byron in Inside Track and Abbey's Uncle Tom's Cabin co. Manager Bliven is now arranging for a concert by the Clara Louise Kellogg Concert co.

## SOUTH CAROLINA.

### COLUMBIA.

Since Manager Cramer's return from the North he has been busily engaged in repainting the scenery of his house, and will continue this work until all is fresh and bright again. The season will open on Sept. 7 with Helen Blythe in Only a Woman's Heart, to be followed 15 with Charlotte Behrens and Frank Bangs in Russia.

## TENNESSEE.

### MEMPHIS.

Those who read this Memphis letter in THE MIRROR will be surprised to know that it is written on the highest mountain in Alabama, a secluded health resort that I have visited often before. After a ten-days' tussle with fever, I got on my feet feeling good for nothing; so, thinking a ten-day trip to this romantic spot would restore me to my former self and set me in tune with the world once more, I lit out without any extensive preparations. After leaving the railroad I straddled a mule for thirty miles, and to say I enjoyed my evening's meal on reaching my destination is drawing it mildly. Can find only one objection to the place, and that is the water gives one such a ravenous appetite that the table can only groan for a few moments beneath its weight. An occasional bark of the lean, hungry wolf or hoot of the owl is the only thing that grates upon the ear. Some nights I rise from my couch and try the fastenings on the door of my brown log front that I may be sure of no intruders. If Charlie Stewart was with me—and I breathe a silent wish for the Prince as I write—he could put his fancy fishing tackle to good use while I read to him from some of his favorite authors.

A letter before me from Memphis says things are lively in preparation for the opening of the season, which occurs Sept. 30. The new Memphis presents a busy appearance: workmen have begun to tear out some of the old eyesores to be replaced by those(?) of the most improved style. The orchestra will be the largest and best in the South, and the patrons of the house will be surprised when they see the list of attractions secured by Manager Gray.

### KNOXVILLE.

There is nothing of interest going on here just now, except the enthusiasm over the appropriation of $500,000 just voted for two new railroads. We had an election 13 to see whether we could have more railroads, and it resulted unanimously in favor thereof. Knoxville is a thriving city of 35,000 inhabitants with five railroads from different directions.

The Home Dramatic co. has skipped by the light of the moon—whence no one knows.

Rankin and Wilson's Minstrels open our season Sept. 28.

## VIRGINIA.

### RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Russia, a dramatization by Charlotte Behrens of the novel of Henry Greville, entitled "The Trials of Russia," was personated 17 before a good house. The scenes are Russian and military life, Siberian exile, and love are the themes wherein are displayed the honor of a lady and the valor of a gentleman. Miss Behrens' work is creditable to her, yet needs, as all new plays do, a pruning down. The acts are too numerous. Doubtless she will avail herself of suggestions as they occur and considerably improve her work. F. C. Bangs ably sustained the character of the young Russian count. His acting, gesticulation and intonation were all that was desired. Miss Behrens very sweetly assumed the role of the Russian beauty whose honor was assailed, and naught was lacking in her presentation. The cast was as follows: Count Valdimir Olgareff, F. C. Bangs; Baron Resof, Frank Ambrose; General Zankoff, Harry Colton; General Ivankoff, M. Howard; Colonel Marumsky, G. Santini; Dr. Norroff, Samuel Glenn; Juliesky, Charles Sanford; Nemsky, Nihilist, George Riddle; Francois, S. Gabriel; Pierre Kreloff, L. Browning; Countess Olgareff, Isabelle Waldron; Adine Gretsky, Garrie Livingstone; Mme. Norroff, Mrs. Harcourt; Vera Norroff, Charlotte Behrens. On 18 Russia was given for the benefit of Lodge 45, B. P. O. E., on which occasion a large and appreciative audience was present. The excessive heat of the season kept many away; yet the audience on each occasion was comparatively good. Wilson and Rankin's Minstrels 26-7.

Mozart Academy of Music (J. K. Strasburger, lessee): Captain Thomas G. Leath, resident manager, is busily engaged in arranging everything in apple-pie order for the opening of the season 31, when Ellen Blythe in Only a Woman's Heart will appear for two nights. Florence Bindly opens what is termed the regular season on Sept. 27 in A Heroine in Rags. The management of this house proposes to present all manner of attractions, giving the public the benefit of the same—as, for instance, the costliest attractions at regular rates and "popular plays" at "popular prices." If pluck and energy are essential to success, Captain Leath will be crowned with it.

The Casino will open Sept. 10 or 15. The Comique opened 22.

### NORFOLK.

Academy of Music (W. H. Sherwood, manager): A preliminary season opened 22, when Wilson and Rankin's Minstrels appeared. Next week, Helen Blythe.

Joseph Le Taucher, Jr., treasurer of the Academy, and acting manager during Mr. Sherwood's absence, showed your correspondent through the house a day or two ago, and took a particular pride in pointing out the beauty of a handsome carpet which the decorators were laying and which had been his selection. The Academy is in an excellent condition.

Opera House (James Logan, lessee): A new stairway leading to the upper gallery has just been completed as an additional. No date has yet been set for the opening, but Mr. Logan, who has been away from the city during the Summer, has returned to assume charge, and no doubt the opening will not be long deferred.

### STAUNTON.

Opera House (W. L. Olivier, manager): This charming little theatre will open 27, with Wilson and Rankin's Minstrels. The house is new, admirably fitted up and equipped and in good condition. A bright season seems to be opening up before an amusement-loving people. Among the attractions booked so far may be mentioned Janish, Joseph Polk, Marie Prescott, Patti Rosa, Fred. Warde and George C. Miln, not forgetting to mention the MacCollin Opera co., Barry and Fay, McIntyre and Heath's Minstrels and piano recitals by these distinguished artists, Dr. Louis Mass and Mme. Fanny Bloomfield-Ziesler.

The five flourishing female colleges located here offer good patronage to first-class concert cos

The Fair dates, Oct. 18-21, are open to some first-class comb, as will be seen by reference to advertisement in another column.

## WEST VIRGINIA.

### WHEELING.

Grand Opera House (O. C. Genther, manager): Opens with Old Cronies co. 29-30. Mr. Genther has booked many fine attractions.

W. S. Foose has resigned from the management of the other house.

## WISCONSIN.

### MILWAUKEE.

Evangeline, with its wealth of pretty girls, brilliant costumes, tuneful music and atrocious puns, opened a two weeks' engagement at the Park, 14, to an audience that completely filled the house. Whether it is the pretty music, beautiful figures, brilliant effects or the villainous puns, we don't know, but Evangeline only seems to improve on acquaintance, until it has become an old friend of years' standing.

Alice Butler, as Evangeline, makes a pretty appearance, but flats badly in her singing. Anna Boyd's Gabriel is as good as we have ever seen. Her face, while not actually handsome, is attractive and expressive. Her figure is all that could be desired. She sings and dances excellently, though her higher notes savor slightly of the variety stage twang. Her topical song, "I Like It," she is compelled to repeat nightly to the full limit of verses, and then they call for more.

George Fortescue's immense size, as usual, brings down the house. George makes a very handsome woman. Maffitt's Lone Fisherman is as comical as ever. Barney Reynolds makes the best Captain Dietrich we have ever seen, and his specialties are well received. Why is it they have so much trouble in getting a good Le Blanc? W. S. Wade's Policeman is an excellent bit of fun-making, and he dances well. The heifer, too, comes in for his, her or its share of the applause. The costumes are all brand-new and very handsome. Business has been big all the week, and promises well for this.

The Evangeline co. is playing two or three games of ball every week, but so far have not been able to win a game. But they persevere. This Thursday (25) they appear on the ball grounds in costume and meet the Schlitz Park nine.

Papers have been filed in the office of the clerk of the court for a $5 000 damage suit by James O'Neill against Manager Litt for alleged infringement of O'Neill's version of Monte Cristo.

Sherman Brown is suing Herman Nunnemacher for back salary.

The New Academy is being put in excellent order for the opening, Sept. 5, when My Geraldine appears for one week, followed by the Hanlons' Voyage en Suisse.

The Opera House is receiving a new coat of paint inside and out, It will open Sept. 8 with A Home Run.

The Dime Museum opens 27 with two floors of brand-new freaks and curiosities, one floor of negro minstrels and one floor of variety performance.

Manager Litt says he will have the finest museum in the West, and speaks very confidently of the season.

The People's will open 27 with straight variety.

### BELOIT.

Sells Brothers' Circus gave two performances 17 to crowded tents. First good circus in four years. Fine street display and good satisfaction all around.

### LACROSSE.

Howard and McMahon's World's Circus appeared week of 15 to big business, and gave the best of satisfaction. The riding of Mr. Holland and John McMahon was excellent. Joe McMahon, the genial manager, intends to visit La Crosse every season.

### EAU CLAIRE.

Opera House (J. E. Cass, manager): Haverly's Minstrels packed this house 18. Standing room sold at $1. Receipts were about $800. Entertainment was well received.

# DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

### DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Burlington, Vt., Sept. 10 Montreal 12, week.
A NIGHT OFF CO.: Gardiner, Me., 25, Bath 26, Brunswick 27, Portland 29-30, Saccarappa 31, Sandford Sept. 1, Newburyport, Mass., 2, Great Falls, N. H., 3.
AGNES ROBERTSON: Milwaukee Sept. 5, week
ARTHUR REHAN'S CO.: Poughkeepsie, N. Y., Sept. 7-8.
ALLAN DARE CO.: N. Y. City, Sept. 5, two weeks.
ADAMS-BOOKMAN CO.: Bloomington, Ill., 22, week.
AUGUSTA VAN DOREN: Providence 29, week.
ARABIAN NIGHTS CO.: Chicago June 27-Sept. 3.
AGNES HERNDON: Joliet, Ill., 29, St. Louis Sept. 5, week, Jefferson City, Mo., 12, Sedalia 13 14, Booneville 15, Moberly 16, Columbia 17, Kansas City 19-21.
ADA GRAY: Syracuse 29, week.
ANNIE PIXLEY: Providence, Sept. 19
AIDEN BENEDICT: Owasso, Mich., Sept. 14.
BOOTH-BARRETT CO.; Buffalo Sept. 12-14, Detroit 15-17, Minneapolis 19, week.
BEACON LIGHTS: Brooklyn, Sept. 19, week.
BENJ. MAGINLEY: Hoboken, 29, week.
BARRY AND FAY; Boston 15, two weeks, Laconia, N. H., 30; Lowell, Mass., Sept. 2, Holyoke 8.
BUNCH OF KEYS: Newport, R. I., Sept 5
CARDEN'S TWO ROADS CO.: N. Y. City Sept. 19.
C. ERIN VERNER: Hamilton, O., 25, Middletown 26, Springfield 27, Cincinnati 29, week, Cynthiana, Ky., Sept. 5, Lexington 6, Louisville 7-9, Evansville 10, St. Louis 12, week.
C. A. Gardner: Indianapolis 22, week, Cleveland 29, week, Niagara Falls Sept. 14.
CLIO: Brooklyn Sept. 12.
CHIP O' THE OLD BLOCK CO.: Columbus, O., 29
CROSSEN'S VICTOR DURAND CO.: Worcester, Mass., 29, week.
CIRCUS IN TOWN: N. Y. City, Sept. 12.
CORA VAN TASSEL. Mansfield, O., Sept. 1, Tiffin 2, Titusville, Pa., 26, Oil City 27, Franklin 29, Meadville 30, Akron, O., 31.
DENMAN THOMPSON: Bangor, Me., 29 31, Lewiston Sept. 1, Portland 2-3, Portsmouth, N. H, 5, Manchester 6-7, Keene 9-10.
DEVIL'S AUCTION: Butte City, Mont., 22, week, Helena 29 31, Bozeman Sept. 1, Miles City 2, Bismarck, Dak., 5, Jamestown 6, Fargo 7-8, Duluth 9-10, Minneapolis 12, week, St. Paul 19, week.
DALY'S VACATION CO.: Fitchburg, Mass., 26, Dover, N. H., 27, Portsmouth 29, Farmington 30, Biddeford, Me., 31, Bangor Sept. 1-2, Skowhegan 3, Lewiston 5-7, Portland 8-9, Nashua, N. H., 10.
DION BOUCICAULT: San Francisco 22, three weeks.
DOMINIE'S DAUGHTER CO: N.Y. City 22, week, Brooklyn Sept. 5, week, Newark 12, week, Philadelphia 19, week.
DAN SULLY'S Casselton 25, Fargo 26-7, Winnipeg 29, week.
DARK SECRET CO.: Philadelphia, Sept. 12.
DELHAUER CO.: Canton, O., Sept. 12-13, Massillon 14-15, Alliance 16 17, Wooster 19.
DELORME-NEAL CO.: Sinclair, Neb. 22, week.
DOLORES (Spectacle): Philadelphia Sept. 1.
E. H. SOTHERN: N. Y. City 22, week.
EVANGELINE: Milwaukee 15, two weeks, Chicago 29, two weeks.
EFFIE ELLSLER: Long Branch, N. J., 31.
EUNICE GOODRICH: Topeka, Kas., 22, week.
EDITH SINCLAIR CO.: Buffalo 27.
EZRA KENDALL: N. Y. City 22, week.
ELSIE MOREL: Omaha, Neb., Sept. 5, three weeks.
FRANK DANIELS: Syracuse 29.
FLORENCES (Mr. and Mrs.): Chicago August 29, two weeks, St. Paul Sept. 12, week, Minneapolis 19, week, Omaha 26 8.
FLOY CROWELL: Lewiston, Me., 22, week, Nashua, N. H., 29, week, Gloucester, Mass., Sept. 5, week, Lowell 12, week.
FRANK MAYO: Chicago 22, week, Kansas City 29, week, St. Joseph, Mo., Sept. 5 7, Omaha, Neb., 8 10, Cheyenne, Wyo., 12, Salt Lake 14-17.
FRED. WARDE: Des Moines, Ia., Sept. 1-3, Moline, Ill., 5, Rockford 6-9, Bucyrus, O., 10, Piqua 12, Xenia 13, Springfield 14, Chillicothe 15, Portsmouth 16, Huntington, W. Va., 17.
FANTASMA: Toronto, Sept. 5
FRANK FRAYNE: Brooklyn, E D., Sept. 5.
FELTON-CONNIER CO: Flint, Mich., 22, week, Michigan City, Ind., Sept. 12, week.
FRED. BRYTON: Boston 22, week, Lowell 30-31.
FLORENCE BINDLEY: Newark, N. J., 29, week, Richmond, Va., Sept. 7-9.
FLEMING'S AROUND THE WORLD: Utica, N. Y., 29.
FRANK TANNEHILL: N. Y. City 20, week.
FRANCIS LABADIE: Chicago 29, week.
FELIX VINCENT CO.: Farmer City, Ill., 29, week, Fairbury Sept. 5, week.
GUS WILLIAMS: Columbus, O., 30.
GEISMER DAVIES CO.: San Francisco 15, two weeks.
GOLDEN GIANT CO; Olean, N. Y., 31, Hornellsville Sept 1.
GEORGE C. MILN: Winnipeg 22, week.
GRAHAM EARLE CO.: Champaign, Ill., 22, week, Rensselaer, Ind, 29, week.
GOLD KING CO.: Baltimore 29, week.
GALLEY SLAVE CO.: N. Y. City Sept. 5, week.
HELEN BLYTHE: Norfolk, Va., 29-30, Richmond 31-Sept. 1, Columbia, S. C., 7.
HERNE'S HEARTS OF OAK: Montreal 22, week, Toronto 29, week, Albany Sept. 5, week.
HOLE IN THE GROUND CO: Providence 29, week, Holyoke, Mass., Sept. 7, N. Y. City 12, week.
HENRY CHANFRAU: Philadelphia 29, week, Boston, Sept. 5, week, Chelsea 12, Marblehead 13, S. Framingham 14, Lowell 15-16, Haverhill 17.
HELENE ADELL: Holyoke, Mass. 29.
HELD BY THE ENEMY; N. Y. City 29.
HARRIGAN'S PARK THEATRE CO.: Salt Lake, 27, Denver 29, week, Leadville Sept. 5-8, Pueblo 9, Colorado Springs 10, Kansas City 12, week.
HOME RUN CO.: Oshkosh, Wis., Sept. 5, Milwaukee 8-10.
HARRY RICH'S CO.: Springfield, Mass., Sept. 5, week.
HUME'S COMEDY CO.. Springfield, Mass., 29, week.
HER ATONEMENT CO.: Cleveland, Sept. 10.
HYERS' COMEDY CO.: Nebraska City, Neb., 29-30, Hamburg, Ia., 31, Shenandoah Sept. 1, Red Oak 2, Villisca 3
JOSEPH JEFFERSON: Albany, Sept. 19.
JOHN F. WARD: Brooklyn, E. D., Sept. 12.
JOSEPH HAWORTH: Philadelphia Sept. 12.
J. B. STUDLEY: Hoboken, Sept. 12, week, Washington 19, week.
JENNIE YEAMANS: St. Louis, 27, week.
JAMES O'NEILL: Hartford, Ct., Sept. 5, Springfield, Mass., 7.
J. Z. LITTLE: Lafayette, Ind., 31.
J. L. BURLEIGH: N. Y. City 29.
J. B. POLK: Brooklyn, Sept. 12.
JOHN S. MURPHY: Middletown, Ct., Sept. 14.
JOHN THOMPSON: Lincoln, Neb., Sept. 3.
KATE CASTLETON: Minneapolis 29, week, St. Paul Sept. 5, week.
KATE CLAXTON: N. Y. City 22, week.
KNIGHT OF LABOR CO.: Wheeling, W. Va., Sept. 1
KINDERGARDEN CO.: Danbury, Ct., 27, Middletown Sept. 2, Springfield, Mass., 8.
KEEP IT DARK: Frankford, Pa., 29-31, Wilmington, Del., Sept. 1-3, Washington 5, week, Pittsburg 12, week.
KITTIE RHOADES: Carbondale, Pa., Sept. 5, week.
LIZZIE EVANS: Cincinnati, 20, week, Lexington, Ky., 29, week, Pittsburg, Sept. 5, week, Richmond, Va., 12-13, Lynchburg 14, Knoxville, Tenn., 15, Chattanooga 16-17
LOST IN THE SNOW CO.: Baltimore Sept. 5, week.
LAGARDERE (Spectacle): N. Y. City August 15—indefinite season.
LIGHTS O' LONDON: Philadelphia 22, week, Scranton, Pa., 30, Niagara Falls, Sept. 9-10.
LOUIE LORD: Chicago 29, week.
LEWIS MORRISON: San Francisco 29.
LILLIAN LEWIS: St. Louis Sept. 12, Chicago 19, week.
LE VOYAGE EN SUISSE: Louisville Sept. 5, week, Milwaukee 12, week.
LOUISE POMEROY: Port Jervis, N. Y., Sept. 12.
LILIAN OLCOTT: Brooklyn, E. D., 29, week.
LITTLE NUGGET CO.: Crawfordsville, Ind., 25, Peru 26, Huntington 29.
MRS. D. P. BOWERS: Brooklyn, E. D., Sept. 12.
MRS. LANGTRY: N. Y. City Sept. 19.
MAGGIE MITCHELL: Duluth, Minn., Sept. 22-4.
MINNIE MADDERN: Detroit 29, week, Niagara Fall, N. Y., Sept. 5, Canandaigua 8.
MATTIE VICKERS: Quincy, Ill, Sept. 10.
MILTON NOBLES: St. Louis, 29, week.
MICHAEL STROGOFF CO.: Toronto, 22, week, Brunswick, Me., Sept. 1, Augusta 2, Exeter, N. H., 15.
MARIE PRESCOTT: Davenport, Ia., 25, Kansas City Sept. 5, week.
MADISON SQUARE CO. (Palmer's): Chicago, June 6-August 27.
MURRAY AND MURPHY: Elizabeth, N. J., 25.
MARTIN HAYDEN: St. Louis 29, week.
NEWTON BEERS (Lost in London): N.Y.City 22, week, Brooklyn, E. D., 29, week, Bridgeport, Ct., Sept. 5-6, Hartford 7-8, Waterbury 9-10, N. Y. City 12, week.
N. C. GOODWIN: Louisville Sept. 19
N. S. WOOD: Brooklyn 22, week, Montreal 29, week, Toronto Sept. 5, week.
OSBOURNE-STOCKWELL CO: Portland, Ore., 29, week.
OLD CRONIES CO.: Wheeling, W. V., 27-30.
ODELL WILLIAMS: Bristol, Ct., Sept. 3.
PASSION'S SLAVE CO.: N. Y. City 22, week, Providence 29, week.
PARLOR MATCH CO: Rock Island, Ill., 29, Cedar Rapids, Ia., 30.
P. F. BAKER: Pittsburg Sept. 5.
PATTI ROSA: Baltimore Sept. 12.
PECK'S BAD BOY CO.: Lowell, Mass., 27.
ROBERT DOWNING: N. Y. City Sept. 5.
RAG BABY CO.: Chicago 22, week.
ROLAND REED: Boston, 22 week, Milford, Mass., Sept. 5.
RICHARD MANSFIELD: N. Y. City May 30—indefinite season.
RUSSIA CO.: Washington 22, week.
ROBERT MANTELL: Reading, Pa., Sept. 12.
RHEA: Belfast, Me., Sept. 12, Bangor 13 14, Waterville 15, Skowhegan 16, Augusta 17.
RICHARD O'GORMAN: Bristol, Pa., Sept. 5, Carbondale 14.
RED FOX CO.: San Francisco 15, two weeks.
REDMUND-BARRY CO.: Philadelphia, 29, week, Boston Sept. 5, week.
ROOT-LOVE CO.: Lima, O., 27.
SALSBURY'S TROUBADOURS: Bridgeport, Ct., Sept. 14.
STREETS OF NEW YORK: Providence Sept. 12.
SILVER KING CO.: Chicago, August 20, week, Bloomington, Ill., 29, Crawfordsville, Ind., 30, Danville, Ill., 31, Decatur Sept. 1, Quincy 2, St. Louis 3-11, Keokuk, Ia., 12, Burlington 13, Davenport 14, Rock Island, Ill., 15, Freeport 16, Rockford 17.
SOL SMITH RUSSELL: Toronto 24-7.
SHADOWS OF A GREAT CITY: Boston Sept 5.
STILL ALARM CO.: N. Y. City 20.
SKIPPED BY THE LIGHT OF THE MOON: Big Rapids, Mich., 25, Ionia 26, Battle Creek 27, Chicago 29, week, Lawrence, Kas., 5-7.
SHADOWED CRIME CO.: Baltimore 22, week.
TWO JOHNS: Yonkers, N. Y., 29, Matteawan 30, Kingston 31, Catskill Sept. 1, Hudson 2, Cohoes 3, Mechanicsville 5, Saratoga 6, Gloversville 7-8, Port Henry 9, Plattsburgh 10.
T. W. KEENE: Gloversville, N. Y., 29, Chicago Sept. 5, week.
TIN SOLDIER CO.: Chicago 22, week, Quincy, Ill., 13.
T. J. FARRON: Troy 29 week, N. Y. City Sept. 5.
VERNONA JARBEAU: Chicago Sept. 5.
ULLIE AKERSTROM: Elizabeth, N. J., Sept. 5, week, Lancaster, Pa., 12, week, Tamaqua 19, week.
WE, US & CO.: Baltimore 29, week.
W. J. SCANLAN: San Francisco 29.
WHITE SLAVE CO.: N. Y. City 29.
WATKINS' CATNIP TEA CO.: Philadelphia Sept. 5.
WILSON DAY CO.: Springfield, Mass., 22, week, Middletown, Ct., Sept. 5, week.
ZITKA CO.: N. Y. City Sept. 5, week.
ZOZO: N. Y. City Sept. 5.

### OPERA AND CONCERT COMPANIES.

BENNETT-MOULTON OPERA CO. A: Bridgeport, Ct., Sept. 5.
BENNETT-MOULTON OPERA CO. B: Lynn, Mass., 29.
BENNETT-MOULTON OPERA CO. No. 1: Portsmouth, N. H., Sept. 1.
CRITERION OPERA CO.: Flint, Mich., 29, week, Grand Rapids Sept 5, two weeks.
CARLETON OPERA CO.: Detroit Sept. 5, week, Cleveland 12, week.
CARROLL OPERA CO.: Atlantic City, N. J.—Summer season.
GRAU OPERA CO.: Brooklyn 29, week.
GRIEVES OPERA CO.: Washington July 4—indefinite season.
HARRIS OPERA CO.: Baltimore—Summer season.
HAMERSLY OPERA CO.: Hamilton, O., 22, week, Nashville, Tenn., 29, two weeks.
KIMBALL OPERA CO.: Lowell, Mass., Sept. 6-7.
MACCOLLIN OPERA CO.: Lafayette, Ind., Sept. 5, Fort Wayne 6.
MCCAULL'S OPERA CO: N. Y. City July 25—indefinite season.
NOSS FAMILY: Frostburg, Pa., 26.
ROYCE-LANSING BELL-RINGERS: Baraboo, Wis., Sept. 1.
STARR OPERA CO.: Philadelphia June 6—Summer season.
WILBUR OPERA CO.: Toledo June 13, twelve weeks.

### MINSTRELS.

BARLOW BROTHERS': Naugatuck, Ct., 30, Winsted Sept. 1.
BAIRD'S: Shelbyville, Ill., Sept. 8.
FIELD'S UNITED OPERATIC: Upper Sandusky, O., 25, Tiffin Sept. 6.
GORMAN BROTHERS': Providence 25-7, Taunton, Mass., Sept. 1.
HICKS': Hornellsville, N. Y., 29.
HENNESSY'S: Windsor Locks, Ct., 26, Thompsonville 27, Westfield, Mass., 29, E. Hampton 30, Chicopee Falls 31.
HAVERLY'S: St. Paul, Minn., 25-7, Winona 29, Lacrosse, Wis., 30, Dubuque, Ia., 31, Muscatine Sept. 1, Galesburg, Ill., 2, Springfield 3, St. Louis 5, week.
MCINTYRE AND HEATH'S: Quincy, Ill., 25, Cedar Rapids, Ia, Sept. 1
RANKIN AND WILSON'S: Danville, Va., 25, Richmond, 26-7.
SWEATNAM, RICE AND FAGAN'S: Worcester, Mass., 27, Holyoke Sept. 12.
T. P. W.. Newport, R. I., 25, Gloucester, Mass., 26, Lynn 27, Brooklyn 29, week.

### VARIETY COMPANIES.

AMERICAN FOUR: Baltimore 29, week.
ANDY HUGHES CO.: Philadelphia 22, week.
AUSTRALIAN NOVELTY CO.: Washington 29, week.
EMILY SOLDENE CO: Providence 22, week.
FITZGERALD'S EARLY BIRDS CO.: New Haven 29, Hoboken Sept. 5, week.
LILLY CLAY'S CO.: Philadelphia 29, week, S. Norwalk, Ct., Sept. 5, Stamford 6, Sing Sing, N. Y., 7, Matteawan 8, Newburg 9, Kingston 10.
PAT ROONEY: Holyoke, Mass, 25, Marlboro 26, Brockton, 27, Fitchburg 29, Turners Falls 30, Greenfield 31, Westfield Sept. 1, Natick 2.
RENTZ-SANTLEY CO.: Hoboken 29, week.
SPARKS BROTHERS: Dubois, Pa., 25, Reynoldsville 26, Brookville 27, Clarion 30, Edenburg 31, Parker Sept. 1, Petrolia 2, Tarentum 5.
TONY PASTOR'S OWN CO.: Asbury Park, N. J., 25, Red Bank 26, Long Branch 27.

### CIRCUSES.

ADAM FOREPAUGH'S: Galesburg, Ill., Sept. 9.
BARNUM'S: Ogdensburg, N. Y., 25, Malone 26, Plattsburg 27, Quebec 29, Three Rivers 30, Montreal 31-Sept. 1, Suspension Bridge, N. Y., 20, Batavia 21, Buffalo 22, Dunkirk 23, Erie 24.
FRANK ROBBINS': Ingersoll, Ont., 29, Windsor 30, Essex 31, Ridgetown Sept 1, Petrolia 2, Tilsonburg 3.
HURLBURT-HUNTING: Bethlehem, Pa., 25-7.
MILLER-STOWE: Lawrence, Mass., 24 5, Manchester, N. H., 26 7, Worcester, Mass., 31-Sept. 3.
MENCHES: Marion, O., 24-5.
ROBINSON'S: San Francisco Sept. 15, two weeks.
SELLS BROTHERS': Indianapolis Sept. 1.
WALLACE'S: Ebensburg, Pa., 15, two weeks.

### MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Baltimore 22, week.
BARTHOLOMEW'S EQUINE PARADOX: City of Mexico 15—indefinite.
COUP'S HORSES: Lincoln, Neb., 22, week.
HERRMANN: Louisville Sept. 5, week.

# Dramatic Drift.

From an occasional correspondent: Roland Reed's description of his experience when playing Winnemucca tempts me to try and give an account of the troubles we (the Dan'l Sully company) had to undergo in this town of high prices. In the first place, double prices are charged for everything—one price for showing goods, and another for the privilege of carrying purchases out of the town John Maguire controls the theatrical business, and has his name in large letters on the window of the Opera House (?); and from the style of the aforesaid lettering one would imagine it to be a palatial affair. Judge, then, of our surprise and disgust when we found it to be a room no larger than the average country store, with a stage of loose boards laid on trestles, a wall-paper proscenium, about twenty common chairs, three benches and a few kerosene lamps minus globes, and very much in need of cleaning. Not an inch of scenery or drop-curtain to be seen. However, everybody pitched in and aided Maguire's representative in getting the "special scenery" furnished by the manager of the circuit into place. Max Arnold was appointed gas-man, and, throwing off his coat, he manfully attacked the colossal task of reducing the chaos of lamps into something like order. Stage-manager Keen, in addition to his other duties, formed the orchestra, and succeeded in getting some sort of harmony out of an old spinnet that looked as if it had stood in one place for the past century. Mr. Sully and your humble servant distributed the programmes, and in fact everyone buckled to with a will. By dint of hard labor we managed to get the place into quite a respectable condition by the time the doors were opened. During the day a bond of unity was established between Church and Stage by the loan of a number of chairs to complete the seating capacity; but the sweet savor of the loan was soured by the exorbitant charge for the same. To describe the dressing-room accommodation is almost beyond me. A space three feet by five, enclosed with paper cambric, did service for the three ladies, the gentlemen literally dressing in their trunks, and we were at all times in a state of blissful uncertainty as to whose trunk we were using. The performance went on with the usual mishaps it is impossible to avoid in such limited quarters, and the last act came. During the dancing by Mr. Sully and Mlle. Arzula the stage swayed up and down, reminding us very much of the plunging of the steamer during our trip from 'Frisco to Portland. But the climax was reached when Arnold began his wooden-shoe dance. Careful as he was, he could not prevent the accident which happened. During the excited finish of his dance the boards gave way; he disappeared from our horrified gaze; there was a wild rush for ropes, and we managed to lasso and extricate him from his perilous position—minus some of his make-up—just as the proprietor of the store below came dashing into the hall, calling frantically for the whole solitary one-man police force to come and arrest the burglar who was breaking into his place of business through the ceiling. The matter was explained to him; he was allowed to dead-head the remainder of the performance (about five minutes); the villain of the piece met his just deserts, the curtain came down, and we one and all thanked fortune that our first and only night in Bozeman was over.

"In all my experience, which dates back to the time when the Madison Square Theatre had twelve travelling companies," said Charles Frohman in a recent conversation, "I have never known such a rush of actors for engagements. Two-thirds of these are women of all sorts and sizes—many with experience and more without. As soon as I engage one person for a part, about twenty others apply, all of whom seem to be better suited to the part than the one engaged. Last week the rush was so great that I fled to Stamford to remain over until Monday. On Saturday morning, in Stamford, a 'particular] friend' introduced me to 'two lovely young ladies who would make a big hit on the stage.' When Mr. Rockwood telegraphed me to send some one to Leadville to play the Spy in Held by the Enemy, and after it became known and I had sent on Mr. Graham, I met Spies all over the city and as far away as Asbury Park. The part that is most sought for among ladies is that of She, which, it is known, requires as near as possible the most beautiful woman on earth. I have just discovered the different styles of women who consider themselves handsome, and if you had my knowledge you wouldn't know where to look for real beauty. The other day, when I was very tired, I had the life almost badgered out of me by one of the sourest-visaged women you ever saw. She was about forty years of age, and in spite of the fact that youth is considered to be one of the components of the part of She, she insisted upon being considered an eligible applicant for it. She wore my patience completely out by her incessant chatter, and finally she asked me if I did not consider that she looked the part. I was meditating deeply, and without thinking I said: 'Yes, after she comes out of the fire.'"

Forrest told a story connected with his trip to California, writes Dr. Kane. He was deathly seasick, and yet it did not prevent him from swearing. A preacher was on board and undertook to admonish him for his profanity, but Forrest only answered that "his Lord and Master, when at sea, was glad to get out and walk."

The captain of the vessel now approached them, and sought to soothe the old man by remarking that "he loved the sea; that he went to sea as a matter of choice, and would not live on shore."

"That's a —— lie, sir," said Forrest; "I know of but one man who took to the sea from choice, but if he had remained on shore he would have been drowned—and that man was Noah."

It is stated that the moral tone of the Conservatoire has much improved of late. The intelligence is satisfactory, and we hope it is trustworthy. It will take a long time, however, to remove the prevailing impression respecting the kind of education, apart from music and the drama, which the fair pupils receive there. Unfortunately this impression only receives too substantial confirmation from the style in which so many of them live at the outset of their professional career. There seems very little to rejoice over in the breaking down of old prejudices regarding the stage as a profession, especially for women, so long as the justification of those prejudices exists in examples which are constantly being renewed. One needs to be blessed with no little simplicity to believe that the steadily increasing number of candidates of both sexes for admission to the Conservatoire, who neither belong to the working class nor to "Bohemia," indicates that the career of the stage on the Continent is undergoing an evolution in the direction of virtue. What is much more probable is that a dissolvent action is at work upon certain ideas, which, although they may often have a hypocritical taint, nevertheless play a very useful part in preserving the fundamental institutions of society.—*American Register.*

The following information is published concerning the Eden Theatre, Paris: The daily expenses of the house (without reckoning authors' rights and the tax for the poor) are 4 655 francs, which, however, have lately been reduced by great exertions to 3,366 francs. The vast stage is 28 metres deep and 13 broad, the height from the floor to the flies being 12 metres These colossal proportions are hardly an advantage, as the commission which was seeking a temporary home for the Opera Comique reported against the Eden partly on account of them. This commission, which examined the Eden from cellar to roof, also said that to adapt it to the uses of opera, the Eden's great octagon-shaped auditorium—containing a row of *baignoires*, 1,200 places, and a promenade—would have to be transformed by the erection of *loges* and galleries, a change which would involve an expenditure of 800,000 francs. M. de Wenzel, the chief of the orchestra, when on the 15th of July he took over the administration of the Eden, consented to hold it until Sept. 1, at which date the house will become the property of a new company, or of its principal creditor, the Credit Foncier, which holds a hypothecation for 4,000,000 francs.

It is impossible to walk from the Rue de la Chaussee d'Autin—that is to say from the Vaudeville to the Porte St. Martin—without coming across van loads of scaffolding and machinery, to say nothing of the contact of workmen, who just now seem to have Paris practically to themselves; for the alterations at the different theatres are going on apace. Very few of the houses will be ready for opening till the end of September, a month after the usual time, but at the Comédie Française matters are being pushed forward for re-opening about the 20th inst. The passage ordered to be made in the centre of the stalls has been abandoned, but it has been carried out in the balcony, the centre box having been done away with for the purpose. The loss incurred nightly by the suppression of *strapontins* and boxes will be £16, and the cost of the alterations amounts to £4,000, part, if not the whole of which, in the case of a subventioned house, will probably be refunded by the State. The Variet s manager is also doing his best to carry out orders; seats to the tune of £14 having been suppressed, and the builder's estimate amounting to £2,800. But still the committee of inspection is not satisfied, double staircases having been commanded, as well as a door opening into the Passage des Panoramas to serve in case of need. Bertrand, the lessee, is offering opposition, and well he may, for if he has this door made he will be charged £40 annually by the arcade authorities, and the chances are it would never be used in the event of a fire occurring. The central passage down the stalls has not been enforced at the Nouveautes because of the comparatively small number of seats there are on the floor of the house, but electric light will be used everywhere, and the already good-sized staircase is being considerably enlarged. The alterations will cost from £3,000 to £4,000. The Vaudeville, which is a comparatively new house, has not been much interfered with by the committee, but the managers intend re-opening a passage which served before 1880 for the late Emperor's use; and here also electric light is to be adopted; £2,000 is the sum signed for. On the other hand, the Folies Dramatiques seems to be gutted, and looks as much a waste as did the Opera Comique for weeks after the fire. The Gymnase also looks busy, and the manager will have spent over £3 000 by the re-opening, though here again the centre passage has not been enforced; the principal alterations having been made in the Marguery Restaurant adjoining. Neither the Chatelet nor the Bouffes have a workman on the place at present, and yet it was at the Bouffes that the most sweeping alterations were ordered. Both owner and lessee are women, and they are still disputing as to whose duty it is to carry out instructions.—*London Stage.*

A fair exchange is no robbery, says Howard Paul. Mrs. Langtry is going to become an American citizen, and Mary Anderson, we are now told, is to become naturalized as an Englishwoman. Mrs. Brown Potter's intentions have not yet been divulged. When they are, I will let you know.

It is said that a man is not recognized as a journalist in New York, Boston or Philadelphia, until he has written a play or a libretto to a comic opera. Out west they lynch a man for a less offense.—*Buffalo Courier.*

# Dramas Appropriated by Play-Pirates.

(Published for the information of resident managers who desire to avoid infringements)

| | |
|---|---|
| After Dark, | My Partner, |
| Arrah-na-Pogue, | Michael Strogoff. |
| Bertha, the Sewing-Machine Girl. | Monte Cristo, |
| Bob, | Mountain Pink, |
| Big Bonanza. | Nobody's Claim, |
| Bound to Succeed, | Only a Woman's Heart, |
| Confusion, | Only a Farmer's Daughter, |
| Colonel Sellers, | Our Boarding-House, |
| Colleen Bawn, | Passion's Slave, |
| Davy Crockett. | Prisoner for Life, |
| Divorce, | Queen's Evidence, |
| Dewdrop, | Queena, |
| Danicheffs, | Rosedale, |
| Esmeralda, | Romany Rye, |
| Fedora, | Streets of New York, |
| Fogg's Ferry, | The Phœnix, |
| Fun on the Bristol. | Two Orphans, |
| '49, | The Vigilantes, |
| Fate, | The Flirt, |
| Galley Slave, | The Danites, |
| Hazel Kirke, | The Silver King, |
| Held by the Enemy, | The Old Homestead, |
| Hearts of Oak, | The Banker's Daughter, |
| Inshavogue, | The Black Crook, |
| Jim the Penman, | The Wages of Sin, |
| Joshua Whitcomb, | The Private Secretary, |
| Jacquine, | The Planter's Wife, |
| Kentuck, | The Pavements of Paris, |
| Lights o' London, | Taken from Life, |
| Long Strike, | The Guv'nor, |
| Little Em'ly, | The World, |
| Lost in London, | The Octoroon, |
| Lynwood, | The Martyr, |
| May Blossom, | Under the Gaslight, |
| Messenger from Jarvis Section, | Uncle Dan'l, |
| M'liss, | Van the Virginian, |
| | Woman Against Woman, |
| | Young Miss Winthrop, |
| | Zip. |

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

### SOME NOTORIOUS PLAY-PIRATES.

A. L. Wilber, J. Al. Sawtelle, Nelson Compston, John Negrotto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Connier, a "Windsor Theatre Company," Basye-Davis company, T. M. Brown, Taverner Dramatic company, Eunice Goodrich company, Wilson Day company, Carl Franklin company, Edwin Sothers.

## The Actresses' Corner.

Just after the Summer season, with its unaccustomed rest, its freedom from care, its regular meals and, above all, its superabundance of sleep, is past, the holiday-having actress is asking herself how to repair the damage done by her awful good time. Last Spring's handsome walking suit, that she thought would do well for Fall travel, won't button within two inches. Her face is freckled with mountain air or burned by the wild waves. Mosquitoes and this year's fleas have raised the mischief with the cuticle, so that, taking it all round, there are a lot of repairs necessary for our earthly tenements.

* * *

There is nothing that will remove sunburn so quickly as Pond's Extract and lime juice in equal proportions, and for a good coat of tan an ounce of magnesia powdered and made into a paste, with a tablespoonful of tartaric acid and the same amount of white vaseline, is the best thing I ever tried. Cover a linen mask and keep it on your face all night if possible. Washing off in the morning you will see at once its good effect. For those brown spots that come from exposure to wind and sun, not quite wicked enough to be called moth-patches, and yet too bad to be denominated freckles, get six cents' worth of white precipitate and keep handy. With a small brush touch them with this stuff as frequently as you see them. That takes these things off.

* * *

There is a disagreeable smelling article used in many preparations for the skin, called Benzone. It might as well be Benzine and be done with it. It couldn't smell worse by any name. An odorless substitute can be found during the Summer in cucumbers. Cucumbers sliced in milk and allowed to stand over night will have the same effect, and in the Fall, when the cucumber has grown portly with age, and got on a Fall overcoat of bright yellow, he has a sickish odor; but he is very effective if mashed and applied as a vegetable poultice to the burned or tanned face.

* * *

It is the custom with more ladies than one would think to wear the masks sold by the cosmetic dealers, and it's no wonder that divorces in this country increase in number. There are many good legal grounds on which Ichabod gets loose from Mary Ann that are not half as worthy a "bill" as the fact that Mary Ann wears a mask. For a man to waken in the night and behold that ghastly pink horror stolidly facing him on the opposite pillow is an excuse for anything short of murder.

* * *

I know a lady who was told camphor would make her skin white, and for months she made a practice of dipping a cloth in the strong spirits of it and lying till it was dry with it spread on her face. The consequence was her complexion got yellow and its texture was dry. She looked a fright by day. By night, like an off-colored diamond, she lighted up brilliantly.

I know another party who heard horse-radish would be a lovely cosmetic—scraped, put into boiling water steeped, and the water strained off and used at night. She did it and got out a splendid crop of pimples that kept her in close confinement for three months.

For clearing the complexion a teaspoonful of powdered charcoal stirred into any kind of syrup (from off preserves), taken every morning for a week, and followed by a teaspoonful of fluid extract of dandelion taken every morning for the ensuing week, is a magnificent beginning.

* * *

Tan and sunburn are not the great Summer foes of the actress. Greasepoint covers all that. But woe betide the juvenile lead who has lost her charming waist—who finds it difficult to see the lower button of her corsage. Then she begins to regret the milk punches and fresh vegetables, and starves herself till her health suffers from excesses in both directions.

* * *

We all know how great and injurious an effect on good looks the reduction of flesh after having been very stout has. It's usually the same way as with Mrs. Portlock, a society swell in earnest. She got up to cracking scales at 230 pounds, and off she went to Paris for treatment. The same doctor who took Montaland from health and obesity to attenuation and the gates of death tackled the citadel and corporation of our friend Portlock. She fell off till she reached 160; then she took to her bed. Some friend saw her and was telling on his return of the great change in her appearance.

"Is she much improved by it?" asked the listener.

"I can't say that she is," returned the gentleman. "She has the appearance of a dismantled cathedral; all the images are gone, but the niches remain."

Any one who has been stout and by the Banting method reduces flesh, will present a flabby and unpleasant condition of things,

* * *

Madame Cottrelly found a few weeks of relief from her active life was making an alteration in her weight. Like a wise woman, she shut down on no article of food except butter; but she went into training for a pedestrian. She walked off eleven pounds of adipose in seven days, and not only did her body but her mind good by the exercise. A long, pleasant walk lets the tire out of one's heart down into one's legs.

* * *

Now, some years ago I heard a fat old doctor on the cars talking with a well-put-up gentleman who had his figure well preserved. He weighed about 175 pounds, and carried his seventy years of life with wonderful ease.

"What on earth did you do to attain such a change?" asked the fat doctor, who belonged in the same town with Frou-Frou.

"Well, I think I made a great discovery by an accident," returned the stranger. "You know I was well on the road to make a Daniel Lambert when you gave up my case; but while on a visit to a country relative I heard an old woman say to the children: 'You stop eating that sassafras; you ain't nothin' but skin and bone now.' So I asked her about it, and learned that the property of sassafras was to reduce flesh—that it did not injure the children, but kept them very clean. The old lady was an herb sharp. I got many very valuable bits of information about nature's medicines from her, and I began the sassafras cure; taking about three ounces of the bark and making a couple of quarts of tea of it, standing it on the ice in bottles. The result was marvellous. Drinking it freely, I lost weight steadily, till I got where I am. I never experienced a minute's trouble from the stuff It's pleasant to take, and I believe it's the greatest remedy ever discovered."

That conversation I remembered. I afterward saw our fat doctor reduce himself to presentable size, and I must have told fifty of it, and heard from them that sassafras tea, made good and strong, boiled for thirty minutes very slowly, then iced, and taken as often as a drink of liquid is wanted, will healthfully and speedily reduce flesh quicker than anything else. Of course people must not drink large quantities of beer or milk or champagne (most fattening of all) with it, but eat what one wants and take sassafras tea. Just try it, ye fat ones, and be as sylph-like as

FROU FROU.

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## London News and Gossip.

LONDON, Aug. 10.

Nothing very wonderful in the way of new productions has claimed attention since my last letter. In default thereof the sweet little cherub who sits up aloft, or (as some think) down below, and takes care that the chronicler of scandals shall always have scandals enough to chronicle, has kept the aforesaid chroniclers tolerably busy. Mrs. Violet Lydia Bensaude (otherwise Cameron) has again come to the front—that is to say, to the police-court, and has once more demanded justice against her husband, David Bensaude, of whom we hoped we had all heard the last when a few weeks ago he withdrew unconditionally all the charges he had made against his wife, "with whom," as the reporter of the proceedings naïvely put it, "he had had interviews." It seems, however, that David did not carry out his contract, for at Marylebone Police Court on Monday he was called upon to answer a summons taken out by Violet, who charged her "luvin' 'usband" not only with waiting for her round the corner in contravention of agreements to the contrary in such case made and provided, but also with unlawfully ringing her front-door bell. George Lewis appeared on behalf of Violet. David was defended by one Kisch. Mr. Lewis is one of our most prominent criminal lawyers, and is retained as the legal adviser of half the profession and all the newspapers. The astute George's opening statement made things somewhat sultry for David. It was to the effect that David, having instituted a suit against his wife charging her with adultery, presently withdrew all allegations for a "consideration" handed to him by the co-respondent. Not only this, but Mr. Lewis made known the amount of the "consideration." It was £750, and Bensaude received this in full discharge of all claims, prospective and retrospective. Also he signed an agreement for his wife to live apart from him, and he undertook to in no way unlawfully interfere with her. After Bensaude received this money, which (said Lewis) he knew to be the price of his wife's guilt if the allegations in the suit were true, he went into court and openly said through his counsel that he wished to withdraw the suit against his wife, to whom he offered his humble opology, also to the co-respondent, adding that he was perfectly satisfied that they were entirely innocent of the charges. The President (knowing nothing about the £750) thereupon dismissed the petition. Lewis went on to say that no sooner had David touched the money than he went on in such a was as to make Violet's life a burden to her. He went to her house, where she was living as "Mrs. Thompson"—which, according to the reporter, was Violet's "maiden name." He rang the bell until the maid-servant muffled it. Then he knocked at the door for about twenty minutes. Then he worried away at the kitchen window. These singular proceedings so much alarmed poor Violet that she at once flew to her solicitor, with results as above stated.

For the defence Kisch contended that Mr. Lewis' statements concerning Bensaude were untrue, and that if David thought his wife was not behaving properly he had a perfect right to go to her and make his complaint and that the terms of their agreement were no bar to this. Also, Kisch gave quite a different interpretation as to the object with which the money was paid to Bensaude, and then asked the magistrate to say that no case had been made out. Then he handed in certain documents to the Court and the Court having looked them over, looked as wise as it conveniently could, and then remarked that on the face of them (the documents) the defendant might have thought he had a right to go to the house to see his wife. Wherefore the Court did not consider the knocking and ringing was "wilfully or wantonly" done, and the summons must be dismissed.

* * *

So far so good, but soon after the parties left the police-court Mr. Lewis came rushing back to complain that David had bound himself by a curse to follow Violet wherever she went, and he (Lewis) must really ask that David should be bound over in some other way. The smooth-tongued Kisch oleaginously admitted that if the facts were as stated his client had of course done wrong, but he would speak to him on the subject and no doubt it would not occur again. The Court, in reply, said that if there was the smallest reason for complaint in future it would do something which would make David look nine ways for Sunday and finally fail to perceive it.

* * *

Those interested in things theatrical have been thinking that Violet Cameron had altogether forsaken the stage, but it seems it is not so. I have just learnt that she will be a member of a company to be run ere long at the little Strand by the ever-youthful and ever-beautiful Lydia Thompson, who proposes to revive at this house Alfred Cellier's comic opera, The Sultan of Mocha, which, according to some, did not have a fair chance when it was first produced. Cellier is sure of an attentive hearing now, anyway, for is not his Dorothy now long past its 300th night?

* * *

It used to be thought by some that Violet Cameron was Lydia Thompson's daughter, but this Lydia has denied to me personally, adding that many seem to think she is the mother of every yellow-haired girl on the stage. Ah, Lydia, Lydia, I wish I kept growing younger as you do. As a matter of fact, though, I think I am right in stating that Lydia really *is* Violet's aunt.

* * *

That capital third act of The Bells of Haslemere, for which Pettitt and Grundy have already gained considerable kudos, has been traced to its original source, if we may believe a statement published in the *Referee* on Sunday. Readers of THE MIRROR will remember that the plot of the piece as given in my last letter sets forth that a set of swindlers send the hero out West to buy produce with forged bills from Western farmers; that having bought and paid for his purchases in this wise he is thrown into jail with the prospect of being taken out for lynching, and that he is presently rescued from his log-built prison by a negro whose child's life he had saved, and who returns the obligation by sawing a hole in the logs and helping the Britisher to escape. My sketch of the third act last week was a bit fuller than this and contained certain side issues with which the authors have invested it, but the above is without doubt substantially the same as the story of "Petter, Latch and Jarman," which was published in a number of Charles Dickens' *All the Year Round*, which was published on Jan. 31, 1863. Some say this is a curious coincidence. Others say, what does it matter, anyhow? I say that a newspaper report of an actual occurrence is common property for the dramatist, the novelist, or any other member of the dangerous classes to do as he will with.

* * *

But a story—even in a weekly publication—is another guess sort of matter. There may be no legal bar to its annexation for dramatic purposes, but the unwritten law prescribes that an acknowledgment of indebtedness is the very least which the annexer can offer; and the unwritten law is right.

* * *

The English Comedy company, run by H. B. Conway and William Farren, having finished their season at the little Strand, that theatre was taken possession of on Saturday by a company under the direction of Charles Charrington and Janet Achurch, who put on thereat an adaptation of Rider Haggard's "Dawn," entitled Devil Caresfoot, which was successfully tried at a Vaudeville matinee a few weeks ago. Since its first production the piece has been chopped about a bit, and is all the better for it, and even now it would bear still more polishing up. Still, with all its little defects, Devil Caresfoot is a strong play, stronger than one might expect after reading the novel. Messrs. C. Haddon Chambers and Stanley Little, two very young men, are responsible for the adaptation. They deserve credit for their work. The piece is well played on the whole, especially by Miss Achurch as the heroine, Fuller Mellish as her lover (who between the first and last acts goes to America), and by Royce Carleton, the original Blifil of Sophia, and a good sound young actor. Charrington, who is of the Dramatic Students, shows a good deal of power and intensity as Devil, but it is mostly of a crude kind. He has the makings of an actor in him, however. The same remarks, both as to ruggedness and promise, will apply to the acting of the vindictive lawyer, Sir John Bellamy, by Charles Dodsworth, a young actor of old men who is, I understand, coming to your Wallack's Theatre in the Winter.

* * *

Americans continue to invade London in large numbers, theatrically as well as socially. Three American dramas are running in London. Held by the Enemy, Shadows of a Great City and Passion's Slave, to wit. In the casts of these certain Americans may be found Mrs. Brown-Potter rules for awhile longer at the Gaiety; Mary Anderson is preparing A Winter's Tale for the Lyceum; John F. Sheridan, of Widow O'Brien fame, has arrived in London, after his long Antipodean tour; Dan Frohman's fleet of foot messenger-boy suddenly appeared on the Princess' stage on Saturday night, in the last act of Shadows, etc., and I asked in what W. W. Kelly calls "true New York fashion." "Did you ring for a messenger?" The said W. W. Kelly's American Trained Arabian Steeds, which he calls "the Equi-Rationals," are due at the Avenue Theatre next Thursday, and lastly your Mr. John A. Stevens threatens to start on the 22d a season at the Opera Comique, which Mrs. Bernard Beere has just vacated until November.

* * *

John A. S. promises a "new and original society drama," entitled A Secret Foe. I hope it will turn out to be good, for only thereby can John ever hope to obtain my forgiveness for his nightmare called Unknown, which I sat out at the Surrey a few years ago, when the author acted in such an astounding fashion as a tattered ex-sailor who unfalteringly kept his watch-dog-like eye upon the heroine and her persecutors.

* * *

You, of course, know that Catherine Lewis has been playing Biddy in Shadows of a Great City at the Princess'. Well, long before this letter reaches you she will cease to play it. It appears that Catherine refused to make any difference in her make-up to mark the fifteen years that elapse during the play's progress; so Kelly gave her notice and has engaged for the part Cicely Richards, a clever "chambermaid," who won considerable renown by playing Belinda, the lodging-house "slavey," in Our Boys, at the Vaudeville, during its tremendous consecutive run of about five years.

* * *

Willie Edouin's business manager's wife's sister Clo Graves' Egyptian tragedy, Nitocris, of which I told you a few weeks ago, is in the full blast of preparation for production at a Drury Lane matinee anon. Harris is said to be mashed on the play, and he is like Lavater—not a bad judge. At all events, he vows to mount it splendidly and to cast it strongly, and to this latter end he has, I learn, already engaged Sophie Eyre, Alma Murray, Charles Cartwright, James Fernandez and E. S. Willard.

* * *

On Saturday night, unless postponement intervene, and postponements are fashionable just now, we are to see the much talked-of Spanish poetical drama by "Ross Neil," a lady who dabbles in blank verse. This is to be produced at the Gaiety with Mrs. Brown-Potter as the heroine. This was to have been called either Inez or The Bride of Love, but last Saturday this was changed to True Love. It was at once pointed out by me, however, that this title had been used about eighteen months ago for a play produced at Brighton, and so, after much agitation, Barton Key came out on Tuesday with another title—Loyal Love—which has, I fancy, also been used before; so I should not be surprised if the name is changed again before production.

GAWAIN.

## The Manager's Callers.

Seated in his snug little office, with the table before him strewn with fancy photos of stars and would-be stars, the manager of a well-known theatre gave his thoughts free rein as he tried to solve the problem of the *ignis fatuus*, success.

"McGuffin is up in the mountains growing hair. He'll blossom out next season as a full-fledged wild-man. Kitty's tail is ready for use; she'll win hearts and put gold in the coffers as the only Italian-speaking mermaid on exhibition. If Prof. De Laine's scalp-grafting process turns out a success, I will have the only golden-haired negro on exhibition. I'll either win or sink a bushel of double-eagles next season—or go and open a sample-room."

Thus he cogitated as he sat there dry-washing his hands, gazing regretfully upon the duebills, photos and bank cheques spread before him in a conglomerated mass of reproach, remorse and melancholy.

The door was pushed ajar and a severely attenuated lady of precarious age entered.

"I, sir, am an actress——"

"Ah; glad to hear it. I meet so few real, pure, genuine actresses at the present time that it gives my heart untold rapture to meet *just* one. How much and how often have you trod the boards?" briefly asked McFlip, as he pushed an orange-box seat toward the lady.

"Sir, I have not trod the boards. I have ascended the pedestal of fame."

"Did your ever love—madly, passionately, devotedly?"

"I do not comprehend, sir."

"I mean, have you ever been forgiven by a wicked lover who doubted too well and wisely? Have you ever chewed your *papier mache* fan, first wing, left, while the leader of the orchestra played sad? I mean, have you ever given your heart to the wrong man, and found it out after your daughter was grown up to marriageable age?"

"I——"

"I mean, how long is it since you last recited the sleep-walking take in Macbeth?"

"Have I not told you that I was an actress?"

"Yes, I know; but that covers so much ground. What play have you acted in?"

"Bertha the Sewing Machine Girl."

"I thought so. My ballet togs need arranging. Eight dollars per week and I find needles; you furnish work and thread. So glad you called—don't thank me. Good day. Next week, Monday, 8 A. M., prompt. Ta-ta."

The door closed and the attenuated actress evaporated.

"Thought so. Guess I'll manage the rest. Well, who are you my little lady?" asked he, as the door opened with a bang, and a sylph-like blonde of aquiline figure bounded in, panting and billowing her cutaway vest vigorously.

"Ballet. Want me? See my little style."

A rustling of linen, a flash of pink and red stockings, a quick, disturbing, tantalizing glance of rick-rack, arched instep and metal garters with blue bows. Then the gas-shade crashed to the floor, the automatic fly-screen was split in twain, the self-acting window-shade flew down with a bang, and the manager, pale but self-possessed, signed the paper, and the dashing high-kicker went out to get a drink of mez-cal and a new bustle-strap.

"That's what I call easy work. Oh, anyone can be a manager. I say, who are you?"

"I am the great voice-thrower. I can so percolate this pent-up ozone with the sweet warbling of birds as'll make your heart flop. I do the little cabinet act with a pair of dolls. My collar don't go against me if I am bald-headed. You can see for yourself there is not the least movement of the lips: 'John, are you there?' 'Yez, sur.' 'Is Bedalia down there?' 'Yez, sur.' 'Is she cooking my supper?' 'Yez, sur.' 'What am I to have for supper?' 'Rats!' You see, that'll bring the house down. It's new and original and ——"

"Evaporate. You are a fly-blown fake and you'd kill the worst gift-show on the road. Get!"

"But I also combine the art of bill-sticking with voice-throwing. I can also hustle a trunk."

"Five dollars per week and found. Next Monday, 8 A. M., sharp. Skip!"

After the voice-thrower had disappeared a quiet fellow with a large bundle of pasteboards under his arm entered.

"Excuse me. I am the lightning sketch artist. I have appeared before the crowned heads of Europe. I draw a face——"

"And you kill the show, too. I've seen you before. Last Winter you appeared before a Georgia audience; drew the head of Blaine and said he was the greatest man of the age. It was a Democratic audience. The drop-curtain was split, the gas went out and the leader of the orchestra was plunged headlong through the bass-drum. Every seat was ripped up and the fire-alarm started, and the patent fire-extinguisher put in its damp work. The house was ruined and the show killed. You escaped. A month afterward you were down in Maine. You drew the head of Cleveland before a dark-colored audience of Republicans. You said it was the head of the greatest man in America. Result: Show was chased out of town and the fire-bells rung. No; I don't think I want you. Good day."

After the great disturber had gone his way a sedate man with long eyelashes and bulging frontal bone entered.

"Well, what is your racket?"

"I extemporize."

"And you can't extemporize for this concern. You did that once out in Omaha. You extemporized a poem, and every school reader in the city knew it was Poe's 'Ravin.' You extemporized in Boston, and all the kids in the gallery showered you with peanuts and hurled Browning at you. I can't see you. Good day."

The extempore poet vanished.

"I—well. What do you want?" as a tall, portly man entered.

"I want you to go and take a drink with me. I've got a daughter who wants to make her first appearance. I'm worth three hundred thousand, and—" the rest was lost as the manager rushed the stranger toward a sample-room.

H. S. KELLER.

## Scenery as a Manufacture.

One of the really remarkable developments of the modern stage, arising from the innate love of the American people for dramatic performances, and connected with the constant rise of new cities, is the establishment of scenery studios on a large scale, where sets of scenery may be ordered by the stock. The practice has been almost universal for a theatre to employ an artist and assistants for the mounting of plays; but with a multitude of small theatres springing up everywhere, which only require an outht at first, such a system was impossible. Hence there have been established, during the past ten years, studios which fill the double mission of affording employment to artists for whom there is no regular theatre vacancy and of supplying scenery to those houses which might find it inconvenient to have an artist on the staff of the theatre.

There is one of these studios in St. Louis, another in Kansas, and one near New York. The largest and most active of these is that in Chicago, run by Sosman and Landis, and as it is typical of a radical change which is coming over scenic art under the influence (daily becoming more intense) of commercial usage, some description of it may not be uninteresting. The studio is located in the very heart of Chicago, at the junction of Clinton and Van Buren streets, and is a handsome red brick structure of two floors, having a total height of 65 feet and a ground plan of 46 feet by 151. The office is commodious and comfortable, and decorated with a view of the Splugen Pass, painted on a large panel over the fireplace. Passing through the office the visitor enters the vast painting-hall, where he sees paint-frames and appliances for twenty-five artists, with the gorgeousness being turned out at railroad speed to satisfy the pressing demands from Cockatoo Springs, Chickabiddy, Wauka, or some other of the "phenomenal" cities. It is really remarkable, even to the experienced eye, to see a large drop, say thirty feet square, put on the frame in the morning and taken off after eight hours as a finished picture, with lots of bright, showy color on it, and before nightfall on its road to the provincial theatre which ordered it by telegraph in the early morning. Naturally there is much in such a system to excite the jealousies and prejudices of the older artists, and especially of those wedded to the old-fashioned methods of glazing and second painting. Probably Mr. Ruskin would be downright horrified at the bare idea of a "picture factory" which can turn on artists like a stream, and stock a theatre inside of a day; but the system is showing artists a new way of painting by adopting the broadest possible treatment, and painting in full body color at once for final effect, while the wholesale market view of the matter discloses the fact that the general provincial public love very bright coloring.

After preliminary rehearsals at Orange Mountain, N. J., the Hanlons' Le Voyage en Suisse company, under convoy of Edward Hanlon, depart for Louisville, there to finish rehearsals and open on Sept. 5. The Voyage has been embroidered with new specialties and new ludicrous mishaps, etc., although the story remains the same. The company is carefully selected, nearly all the males having had years of experience under the Hanlons. The female cast is increased to three prominent parts, where there were formerly but two. Emily Kean is engaged for her original part of Julia, the old man's darling, in which she will sing two or three new songs. Emily Bancker will play the soubrette role, and also contribute to the vocalism.

## Professional Doings.

—The members of Joseph Murphy's company are called to meet at 1266 Broadway on Monday, Sept. 5, at 11 A. M.

—Blanche Seymour is re-engaged for The Kindergarden, which opens season in a Connecticut town some time this week.

—Celia Logan has finished a dramatization of Haggard's "King Solomon's Mines," and is prepared to negotiate with managers.

—Two new plays are to be added to Fred. Warde's repertoire, William Tell and Gaston Cadol, the latter an adaptation from the French.

—Dot and Nina Boucicault will appear as the War Correspondent and Susan, respectively, in the Australia production of Held by the Enemy.

—The weeks of Sept. 5, Oct. 17, Nov. 7 and 21 and Dec. 19 are open at the Academy of Music, Montreal. Henry Thomas continues as the manager.

—Allan Dare, Admiral Porter's play, opens at the Fifth Avenue Theatre on Sept. 5. The scene of the play is laid in this city between 1800 and 1820.

—Tony Pastor's present tour is more than keeping pace with any in previous years. His admirable vaudeville is now doing the watering-places of New Jersey.

—May Wheeler has been engaged for the title role in Zitka. Effie Clover, a young American debutante, will make her first appearance in the play on Sept. 5 in this city.

—William J. Johnson, who was with Daniel E. Bandmann last season, has been engaged for Stafford and Varley's Sam'l of Posen company, which opens in Buffalo August 20.

—W. Barter Johns, late musical director of Uhrig's Cave, St. Louis, and Mae Bruce were recently married in that city. Both have joined Kiralfys' Dolores company in Philadelphia.

—T. H. Winnett's Great Wrong company are requested to report for rehearsals at 866 Broadway on Tuesday, August 30. Rehearsals begin on Sept. 1 under the direction of J. B. Studley.

—The Evansville and Terre Haute Railroad company has just built in its car shops a large baggage van to be used for scenery and theatrical baggage. It is 65 feet long, with doors at each end and four on the sides.

—Manager L. G. Hunt wants a good dramatic or opera company for Fair dates, Oct. 4-5-6, at the Woodward Opera House, Mt. Vernon, O. Regular prices; no cheap attractions. The town will be crowded with strangers.

—Richard Fitzgerald's Early Birds company, headed by Lester and Allen, opens at New Haven on August 29 and goes thence to Hoboken. There will be twenty ladies in all, and a burlesque of She will be a feature of the performance.

—Fair dates, Oct. 19-20-21, are open at the Opera House, Staunton, Va. Staunton is a prominent seat of learning in the South, several female seminaries being located there. The best attractions, including opera and concert, are liberally patronized. W. L. Olivier manages the house.

—Gardiner's Music Hall, at Norwalk, O., will be ready to open on Sept. 1, and an attraction is wanted for the event. Music Hall seats 850, and has twelve sets of scenery and ten dressing-rooms. H. S. Taylor is the New York representative.

—The members of Hanlons' Voyage en Suisse company will meet at the West Shore depot, foot of Jay street, on Saturday, August 27, at 5 P. M., sharp, thence to proceed to Louisville, where final rehearsals begin on the following Monday at Macauley's Theatre.

—Katie Putnam, who has been in Europe all Summer, sailed for home on August 20. Her new play, Erma the Elf, will hold principal place in her repertoire this season. Among the engagements for her company are Lettie Allen, Nellie Strickland, Harry Warren, F. D. Montague and A. Glassford, Sr.

—Three holiday dates—Thanksgiving, New Year's and Washington's Birthday—are open at Music Hall, Plainfield, N. J., besides time in all the Fall and Winter months. Plainfield is almost without a peer as a one-night stand. It has a very numerous, wealthy and intelligent theatre-going population.

—Ada Gray's support will include Henry Mitchell, Julien Scott, George Jordan, N. B. Clifford, Charles Jones, Ella Salisbury, Franklin McCullough, Clementine Vaughn, La Petite Vaughn and Mrs. W. H. Lester. H. A. D'Arcy is acting manager and W. H. Lester goes in advance. The season opens in Syracuse on August 29.

—Miss Isadore Branscombe, the vocalist, is with the Entertainment, musical and otherwise, headed by Comical Brown, and has become a great favorite in New England. Mr. Brown has toured New England for thirty-odd consecutive years, and his name and Entertainment are household words in that section. Miss Branscombe's vocal efforts are a feature of the present tour.

—Lillian Lewis' full supporting company will comprise Myron Leffingwell, Lawrence Marston, W. J. Dixon, H. Richards, Mort McKim, Nellie D. Leffingwell, Mattie T. Fox, Georgia L. Fox, Stewart Allen and L. Johnson. W. L. Allen is the manager, assisted by Ben Cirkle and E. Wood. Season opens at St. Louis on Sept. 12.

—Adeline Stanhope holds all rights in Gwynne's Oath, produced in Philadelphia late last season and in New York last week. As Miss Stanhope's contract with Helen Dauvray runs until next Spring, she is unable to accept dates offered by out-of-town managers for the present season. She is, however, prepared to negotiate for the season of 1888-9.

—The full company to support W. T. Bryant and Lizzie Richmond in Keep It Dark comprises James Bevins, W. W. Black, Charles Ray, Edward S. Halstead, Louis Thiel, Julia Wilson, Ella Hunt and Marie Knowles. Harry Clapham, Jr., is business manager, and William Hickey, musical director. Rehearsals are progressing at the Fifth Avenue Theatre.

—William Cullington has completed the selection of the company to support him in For Congress. It comprises the following well-known names: Marcus Moriarty, Julius Kahn, H. E. Chase, George Connor, stage manager; Charles E. Lothian, Marion Lester, Elizabeth Andrews, Jennie Kenneth and Emma Wayman. George W. Lynch is manager and Frank Hall business agent.

—W. H. Sherwood, manager of Van Wyck's Academy of Music, Norfolk, Va., who has been for some time in the city, has booked some forty leading attractions. Among these are A Dark Secret, Kate Claxton, Kate Castleton, Little Puck, MacCollin Opera company, T. P. W. Minstrels, Janish, Joseph Murphy, Fred. Warde, Rehan's company, Jim the Penman, James-Wainwright company, Devil's Auction, Patti Rosa, both Boston Ideals, Rhea, Modjeska, McN. J. S. Minstrels and Milton Nobles. The house will be run at regular prices, and opens with Helen Blythe on August 27.

—On August 7, in Butte City, Mont., Dan'l Sully produced his new play, A Family Affair. Mr. Sully writes from Helena: "I think A Family Affair is destined to take first place in my repertoire. The Affair tells an interesting story, and the plot is original. An Irish and a German family become connected through the intermarrying of their offspring, and the complications that ensue give rise to some strong dramatic situations, both serious and amusing. It is better in construction than either The Corner Grocery or Daddy Nolan, and I am confident that a run is in store for the play in New York. But I will not produce it in the Metropolis until I can secure indefinite time at an uptown theatre. . . . Our Western Coast trip has been remarkably successful. We have been playing uninterruptedly since June 21, 1886. Daddy Nolan has been the greatest comedy success known in this part of the country for many years. Notwithstanding the Inter-State law, we present the Brooklyn Bridge scene in its entirety. Tremendous applause invariably greets it as the curtain rolls up. We are combining business with pleasure in this region of grand scenery."

## Alas!

She—well, she was only a child;
Quite a goose.
In love—all broke up, badly hit,
Heart knocked loose.
Never been there before—
Why say more!

He—was much wiser and also
Much older.
He loved the sweet child in a way
That was colder.
He had loved before—
Why say more!

He held her there close in his arms—
Such a child!
And got almost a thrill of the old
Sweet, wild,
Throbbing joy
He had felt when a boy,
When he loved before—
Why say more!

And she—when he kissed her—saw
Heaven before her;
And he—when he kissed her—saw
Visions of—Cora,
Whom in sweet past time,
In his youth and prime,
He had loved before—
Why say more!

E. V. S.

## Gossip of the Town.

Flit Raymond goes with Zitka.

Alfred Joel has arrived in town after a four months' trip abroad.

Frank P O'Brien, the Birmingham (Ala.) manager, arrived in the city on Tuesday.

F. M. Burbeck requests us to state that he and his wife, Nellie Lingard, were legally separated many months ago.

T. Henry French yesterday (Wednesday) completed arrangements for the production of Henry Arthur Jones' Noble Vagabond at the Alcazar, San Francisco.

Louise Balfe's full company comprises Frank Roberts, leading man; David R. Young, W. Friend, W. Adrian, William Cunningham, Florence Ashbrook, Madge Butler and Lillian Jacobs.

Mlle. Rosina Astigiana, now the *premier danseuse* of Thompson and Brooks' Arabian Nights company, has been engaged by S H Cohen for Clio, which opens in Brookiyn on Sept. 12.

Little Bessie Leslie, last season with Joseph Jefferson's company, has been engaged by Daniel Frohman for the one-act piece, Editha's Burglar, which will precede The Great Pink Pearl at the Lyceum Theatre.

The Cold Day company is rehearsing under the direction of Perkins D. Fisher, who reports his company even stronger than that of last season. New scenery has been painted and some new and original music and novelties added to the old stock. Time is nearly filled for a season of forty weeks, which will open Sept. 12.

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WANTED—A Leading Man, Juvenile Man, Juvenile Lady, Soubrette and an Old Woman, one with child preferred; but child not absolutely necessary. Season opens Sept 1. Address ALBERT TAVERNIER, Manager, Beaumaris, Ontario Can., till Sept. 1; then Ithaca, N. Y. Managers having open time address as above.

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**Important Dedication of Two New and Magnificent Theatres at an Early Date.**

## MR. J. E. SACKETT

Respectfully begs to state that the

**Hennepin Avenue Theatre** and **The Murray Opera House,**

MINNEAPOLIS, MINN., Will Open on Sept. 19. Entire week, by BOOTH-BARRETT.

ST. PAUL, MINN., Will Open on Nov. 7, '87. Entire week by Miss MINNIE MADDERN.

Applications for Time will now be considered.

**POLICY OF MANAGEMENT.**

The Hennepin Avenue Theatre and Murray Opera House will be strictly first-class houses, and will play only legitimate and first-class attractions. If only ten weeks' time is filled this season the attractions shall be par excellence. No cheap or inferior stars or attractions will be played.

**PRICES AND CAPACITY.**

Both theatres will maintain the same scale of prices—viz: $1.25, $1, 75c., 50c., 35c., 25c., 15c., and will hold at these figures $901 and $1,170, respectively, their capacity being as follows: Hennepin Avenue Theatre, 2,000; Murray Opera House, 2,900. At these figures and according to this scale, the management feel confident of reaching all classes of theatre-goers and establishing a clientele that will always give remunerative returns at the box office.

These theatres are leased and controlled by SACKETT, WIGGINS & WOOD, who also own the controlling interest in the stock companies who built and are building these theatres. The investments represent $400,000 outside of the ground upon which the theatres stand. Notwithstanding certain opposition and insinuations, the theatres are established facts, and no lengthy correspondence need be made by reputable managers for time. One letter, one telegram, is all that is necessary to decide contract.

The Hennepin Avenue Theatre will be personally managed by MR. F. P. WEADON and the Murray Opera House by MR. J. M. WOOD.

Mr. J. M. Wood, whose reputation is known as an eminent theatrical architect, has designed and is personally superintending the construction of the theatres, and being financially interested in these properties, is sparing no pains to make them gems.

**PERSONNEL OF THE THEATRES.**

**THE HENNEPIN AVENUE THEATRE, MINNEAPOLIS,**

Is located on the avenue from which it takes its name, between Seventh and Ninth streets, and just one block and one-half from the famous West Hotel. All street cars pass its doors. The location is unsurpassed.

Apropos of the theatre proper: It has a frontage of seventy five feet and built of Anderson red pressed brick, with terra cotta trimmings, of chaste and airy architecture. The main entrance is the centre of the building, on the ground floor, and is thirty feet in width and thirty-five feet deep, finished in relief work, red wood and Tennessee marble. Antique doors prevail throughout. The gallery entrance and balcony exit are right and left of this grand entrance. The entrance leads into a magnificent foyer, on the right and left of which, respectively, are music-rooms and parlors and a gentlemen's smoking-room. The foyer is decorated in the most elaborate manner possible; mirror doors and velour curtains cutting off noise and drafts. The auditorium is seated with embossed leather chairs, and two feet eight inches has been allowed between rows, thus enabling the auditors to reach seats without disturbing other occupants. Open loges sweeping through the center of the house and six lower proscenium boxes complete the arrangement. The same number of upper proscenium boxes and loges are arranged in like manner in the balcony. The proscenium arch and sounding board is built of open iron and wood work and the architectural designs filled with cathedral glass jewels, backed by lights, the whole effect being, when the house is lighted, to present a jeweled frame. The stage is ample. The proscenium arch is thirty-seven feet high, thirty-four feet wide and is of brick and iron. From stage floor to gridiron the distance is sixty-eight feet; between fly galleries thirty five feet; depth of stage forty-one feet. A full set of scenery from the studios of Sosman and Landis is in the grooves and scene room. The design is East Indian; the prevailing colors low bronzes and blues. The exits, dressing rooms and conveniences are numerous, and the entire building is heated by steam and lit by the Mather Incandescent Electric Lights. Free check rooms and complete service will be maintained and every effort made to make the theatre elegant. The club rooms in front of the theatre proper will be occupied by the Nicollet Club, of Minneapolis.

**THE MURRAY OPERA HOUSE, ST. PAUL,**

Is located on Eighth street, between Minnesota and Robert streets. It is just one square from the Hotel Ryan; street cars intersect near the Opera House and it is most centrally located. The location is unsurpassed.

The Opera House will have a frontage of one-hundred feet; will be six stories in height and its architectural exterior will be a fac simile of an East Indian temple. It will be built of red pressed brick. The entrance will be thirty feet wide and will lead into an open court or art gallery. This gallery will open into the foyers. From the gallery, on one side, a broad stairway will lead to a gentlemen's smoking room, and on the other to a ladies' music room. The house will seat 2,900 people. The design is to be Oriental, or to speak more precisely, East Indian. A feature of the construction will be that the proscenium arch will be made of iron relief work, fitted in with cathedral glass. It will be illuminated with incandescent lights, but one of them will be in sight. The lights will shine through stained glass. The proscenium boxes will be miniature Moorish temples. In addition to these boxes there will be a number of Parisian boxes, which open from the foyer. In all there will be about 900 big seats. The stage will be forty one feet deep from the curtain line, fifty feet between the fly galleys and seventy two feet from the stage to the rigging lofts. The drop-curtain will be built on the best approved scientific principles. There will be two galleries. An arrangement will be made by which the doors for exit may be thrown open automatically. The Murray Opera House will be one of the finest west of New York. It will be opened at an early date in connection with the opening of the Hennepin Avenue Opera House in Minneapolis. The same service mentioned in the Hennepin Avenue Theatre will be given in this house.

The population of St. Paul has now reached 150,000 and Minneapolis turns the post at 175,000. The population of both cities is continually increasing, and the Inter-State Commerce bill has not, nor will, affect business in the Northwest.

All communications should be addressed to the General Manager,

**J. E. SACKETT,**
Room 12, 95 Dearborn Street, Chicago, Ill.

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## OPEN TIME.

**OPERA HOUSE, ROCKFORD, ILLINOIS.**

**OPENS SEASON SEPTEMBER 6, 1887.**

Among the Companies already booked are My Geraldine, Kate Castleton, Lotta, Sweatnam, Rice and Fagan, Alone in London, Dunlap's Opera Company, Murray and Murphy, Modjeska, Joseph Murphy, Boston Ideals, Lost in London, Around the World in Eighty Days, Karl, McDonald and Barnabee, McNish, Johnson and Slavin, Zozo, Streets of New York, and Gilmore's Band.

The following DATES ARE OPEN for good attractions, viz: Sept. 10, 20, 21, 26, 27; Oct. 10 to 31, except 17, 18, 19; Nov. 21, 22; Dec. 15, 16, 17, 19, 20; Jan. 5 to 12, and 20 to 24; Feb. week of 6, and 17 to 25, inclusive; March 1, 2, 3, week 12, and 22, 23 and 24; April, all but 12, 13 and 14.

Capacity, 1,100; 960 Opera Chairs, 22 Sets Scenery, 7 Dressing-rooms, Orchestra and Brass Band, Piano and Organ.

No expense has been spared to make this one of the most comfortable houses in the country. It has been thoroughly redecorated and finished, and in addition to an already perfect house there has been added an incandescent electric lighting machine, same as used in McVicker's Theatre in Chicago. Address all communications to

**C. C. JONES, Manager.**

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*Matt. Morgan*

The Greatest of all Theatrical Artists, IS NOW CONNECTED WITH

## A. S. Seer's Union Square Theatrical Printing House.

This important acquisition to our present talented Corps of Artists secures to our customers, beyond a doubt, the VERY BEST LITHOGRAPHS and STAND WORK for the Season of 1887-8, with *No Increase in Price.*

**BROADWAY & SEVENTEENTH STREET, N. Y.**

**19 East 17th Street.**